

READER

DO NOT TOUCH

The new normal: social distancing, shutdowns, and how we'll get through this together

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A NOTE FROM THE EDITOR

HOW DOES THE Reader cover the coronavirus? It's a question we started asking ourselves late last week as the city and state stepped up their responses—and the cancellation, postponement, and closure notices started pouring in from the entities we love most.

What would signature *Reader* coverage of a global pandemic look like? And what role could we play in ensuring the survival of the busi-

nesses, organizations, and nonprofits that make Chicago second to none?

You'll find the answers inside. We have chosen to tell this rapidly changing story through people, the folks on our beats and in our lives, and we're sharing their ideas for how to support them through this. Chicagoans are resilient and resourceful AF. We're pros at coming together in a crisis. And when institutions fail

us, we step in to look after our own.

If you have the resources, please consider supporting the folks whose stories you'll read here. And if you're in need of support, stay tuned for details about efforts we're coordinating and putting together. As always, you can find more information on our website, chicagoreader.com.

We love you, Chicago. We'll see you on the other side. —KAREN HAWKINS

CITY LIFE

SIGHTSEEING

The opposite of social distancing

Photos from the late 1800s and early 1900s show Chicago in love and at play.

AS CHICAGOANS TODAY are—for very good reasons—keeping their distance from each other, these unguarded moments from the late 19th and early 20th century are a reminder of the simple joys of the city as the weather gets warmer.

The photos, taken by the Detroit Publishing Company, one of the largest image publishers in

the world at the turn of the century, sometimes show the affectionate side of Chicago. Zooming into high-resolution scans from the Library of Congress, you can sometimes catch couples holding hands, delighted parents watching their children play, and friends sharing a laugh on a crowded beach. **AI**

—JEFF NICHOLS



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READER

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Just like so many small, independent businesses, the *Chicago Reader* is impacted in so many ways in this crisis.

Each month, more than **125 people** help produce the paper, weekly online and daily in print.

This includes:

- Freelance writers, illustrators, and photographers
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- Vendors including our delivery company who employs a dozen drivers, our printer, and more

With the the **Covid-19** virus causing the shut down of events, concerts, conventions, and more, the Reader is losing an important base of clients. This will mean a serious contraction of our financial support, and additional struggles ahead.

We also want to be able to offer free and discounted advertising to our clients once they start up again.

So every dollar you can donate now to the Reader would help us keep our team paid, and help us in offering support to our clients.

We only need 1,000 of you to give \$30 right now to get us through the next few weeks.

We love our city. We need the cultural vibrancy that small businesses and cultural institutions provide. We also encourage you to shop independent, small businesses these next few weeks. Please also support fundraisers for the gig economy workers hurting right now.

And if you can, please help the Reader.

<https://www.chicagoreader.com/donate>

FOOD & DRINK



Tajarin ragu at Osteria Langhe, like an edible security blanket 🍴 ANTHONY SOAVE

SOCIAL DISTANCING

Dining at a Distance has your pandemic carryout needs covered

A new website aggregates restaurants still open for takeaway, delivery, and curbside service.

By MIKE SULA

It seemed within minutes of Governor Pritzker's order to shut the door on dine-in customers at restaurants and bars (a not-intemperate reaction to scenes of drunken, emerald-colored idiots mobbing Wrigleyville and River North on Saturday), the Chicago restaurant community had mobilized. An organized campaign flooded social media, with independent chefs and owners thanking the governor but pleading for relief for the thousands of workers and small businesses bracing for a crushing hit once the ban took effect Tuesday at 9 PM.

Their demands: support for emergency unemployment benefits to all hourly and salaried workers furloughed during the crisis; an immediate elimination of the payroll tax; rent and loan abatement for impacted workers.

Nobody's taking this sitting down.

The ban doesn't restrict carryout or delivery, and while this makes up only a fraction of most restaurants' business, continuing to

order from them is one way you can help this critical slice of the local economy weather this shitstorm (you can also buy gift cards, T-shirts, and support the various service employee crowdfunding efforts starting to spring up).

To that end, restaurant publicist Jenn Galdes and a fellow named Sean Lynch, who she had just met on Twitter, have launched Dining at a Distance, a site that aggregates who is open for takeout, delivery, or curbside pickup.

As of midday Tuesday, there were nearly 800 Chicago restaurants listed, with more coming, and five more cities. If you work for a restaurant that's still offering food, you can submit your own details.

Me, I'm thinking an *Nduja* #4 delivered from Coalfire sounds pretty good tonight. Or maybe some crusty *tadig* from Noon-O-Kabab, or a clamshell of that lush *tajarin ragu* from Osteria Langhe. Yeahhh, all better now. 🍴



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POLITICS

Dr. Ehrman told us so

The coronavirus pandemic was made worse by years of public health cuts.

By **BEN JORAVSKY**

I know there's never really a good time to say I told you so.

Especially when we're trying not to freak out over the coronavirus and we find ourselves shuttered in our homes looking for something, anything, to distract us. Which is how I found myself recently watching *Spies in Disguise*, a really dumb animated movie with Will Smith that I'm ashamed to admit I enjoyed as much as I did.

And yet, after having a long talk with Dr. Howard Ehrman, I'm about to tell you: I told you so. Or at least, Dr. Ehrman told you so.

Ehrman is a public health advocate of the leftist persuasion. An assistant professor of medicine at UIC, he used to be assistant

commissioner at the Chicago Department of Public Health, and he also served as chief medical officer in Will County during the Ebola outbreak.

So, he knows a thing or two about dealing with epidemics.

I urge everyone to check out my interview with him on my podcast as he takes us through the coronavirus pandemic from A to Z, including how it, and similar viruses, spread in part thanks to greed. A sample Ehrmanian statement on this topic . . .

"It's not a natural process. It's a human-caused process caused by the system of capitalism and imperialism that exists in almost every country in the world with the

We wouldn't be in this mess if we'd just listened to Dr. Ehrman all those years ago.

by SAMANTHA BAILEY

exception of Cuba."

I include that line in part because I know it will irritate the hell out of my friends of the centrist Democratic persuasion, who still get mad whenever Bernie says something nice about Cuba.

And if I can't entertain myself by irritating Dems, what fun is life, especially in the midst of a pandemic?

Ehrman's larger point is that we'd be in better shape to battle this disease if we hadn't been dismantling our public health system going back to the Reagan years of the 1980s. And he says we should immediately undo those cuts by hiring more public scientists, nurses, doctors, social workers, and so forth.

When I point out that health-care cuts are worse under Trump, Ehrman replies that as much as he despises Trump's policies, many of these cuts continued under Democrats like Clinton and Obama.

Or, closer to home, during the mayoral administrations of Daley and Rahm—when clinics were closed and health department jobs eliminated.

I didn't have much to say—really, what can I say? It's always a struggle to defend my faith in the Democratic Party. Other than to say—oh, yeah, the Republicans are a lot worse.

Anyway, I urge everyone to listen to Ehrman in the hopes that when this crisis passes, we don't get complacent and allow something like it to happen again.

Coincidentally, I watched the debate between Joe Biden and Bernie Sanders a few days after my conversation with Ehrman.

Biden laid out his plan for dealing with the current catastrophe—calling for things like free testing and paid sick leave. At least until the crisis has passed.

Sanders said the larger health-care crisis never really ends. And that we should take advantage of the moment by adopting Medicare for All.

Ironically, Sanders was channeling advice made famous by Mayor Rahm, who said elected officials should never let a crisis go to waste.

By which he meant that you take advantage of desperate times to take desperate measures you couldn't ordinarily get away with. Though in Rahm's case the desperate measures meant closing schools and clinics and eradicating pensions so he'd have more

money for mega TIF deals like Lincoln Yards. But I digress.

Sanders wants to use the coronavirus scare as a spur to create a health-care system in which all people—even the poor and middle class—have access to medical coverage, so that the prohibitive cost of a test will never deter someone from taking it.

Biden responded by saying we need "results not a revolution"—a pretty good line, even if it was probably rehearsed. His point is that there's no need to get too dramatic with our health-care plans because once we get by this crisis, all will be more or less well.

Listening to Biden counter Bernie, I flashed back to the Detroit arguments I used to hear back in the 90s and early 00s, when Mayor Richard Daley was making some of the cuts that Ehrman had protested.

Whenever I wrote a column blasting Daley for his misguided policies, some Daley lover would write in to say that without our wise and benevolent mayor, Chicago would be like Detroit. And if I didn't like it here, I should move back to Detroit, even though I'd never lived there in my life.

The point is that many neighborhoods in Chicago were already like Detroit. If by that you mean impoverished, high-crime communities that were losing people as the city closed schools and clinics and other sources of public investment. And that there was always going to be a crisis somewhere in Chicago, even if it didn't affect relatively well-off north-siders.

It's sort of a localized version of the Biden/Sanders health-care debate.

I'll vote for Bernie, though I have no illusion he will win—my fellow Democrats have made it clear that they think Biden has a better chance of defeating Trump. And that's what seems to matter most for voters.

But I'm hoping Sanders's movement will push Biden to the left and get him to sign on to some of the programs I think we need. Like a comprehensive public health system of the kind Ehrman advocates.

I take stock in the fact that Biden has embraced Elizabeth Warren's more progressive position on bankruptcy law, reversing his own stance on the matter.

So, there's hope. How would I exist without hope? Especially now, when I'm stuck in my house, waiting out a pandemic, watching *Spies in Disguise*.

Which really wasn't that bad—I swear.

@joravben

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The Chicago Theatre and Chicago theater are both closed for now. SAMANTHA BAILEY

CULTURE

The curtain falls

Coronavirus shutter the city.

BY DEANNA ISAACS

Let's not call this the new normal. There's nothing normal about every theater, museum, restaurant, and bar in the city shutting down.

What we have here is the new abnormal: bumping elbows that we sneeze into and jamming supermarkets, while schools and offices empty out; thinking it's still OK to get into an elevator or an el car—as long as we keep six feet between ourselves and any other human. Governor Pritzker closed restaurants, but gave takeout a pass.

No one sneezes in a restaurant kitchen, right?

This, apparently in response to an announcement by the Centers for Disease Control that we need to prepare for a pandemic.

At Sunday's coronavirus press conference,

President Trump assured the nation that he was absolutely right about Google putting 1,700 engineers to work on a website where, very soon, we can enter our symptoms and find out if we should head to a Walmart parking lot to see if we need to self-quarantine. Even though Google has said that's not actually what they were doing.

And the CDC, after deciding not to use the World Health Organization's coronavirus test, says they'll have other tests available any time now, but also that they'll have to ration them, that the health-care system is in danger of being overwhelmed, and that the worst is yet to come. Translation: there won't be enough ventilators to go around, and you'll be dying in your own bed.

"This is an unprecedented situation," is what

Art Institute of Chicago's executive director of public affairs Kati Murphy said when I called to ask her about the museum's announcement that it would close for two weeks, March 14 through March 27. (AIC has only closed seven times before that she knows of—once for Queen Elizabeth, but mostly for blizzards, and never for an extended period.) I wondered what they'd be doing during the shutdown that would allow them to reopen, since they'd already doubled down on the hand sanitizers.

"We're going to be figuring out what the new best practices are when it comes to preventing the spread of a virus," she said. "Social distancing will be something we're looking at: coat check, people in lines, the way we do financial transactions. We'll be encouraging online ticket purchases." Because, literally, all money is dirty money.

As for that reopening date: "If this gets significantly worse in the next two weeks, we would not open; we'll be following the guidance," Murphy said.

In the meantime, look for "enhanced content" from the Art Institute on social media, maybe an online tour of the towering canvases in the El Greco show, which will only be here through June 21.

Eureka: That unhealthy Internet-bred social isolation we've spent so much time worrying about? It's now a commendable way of staying in the scene while social distancing. So Saturday night, two days after the League of Chicago Theatres had assured patrons that its member companies remained open for business, and one day after the start of a torrent of cancellations that's seen them go dark, I hunkered down at home in pajamas and slippers to watch a livestream of the Cabinet of Curiosity's *Farewell Fables*. It had opened one day earlier and was already, except for this online-only performance, closed.

A laptop screen doesn't do old-fashioned spectacle any favors, and spectacle is something Frank Maugeri's Cabinet, with its Redmoon roots, excels at. What I got was an idea of *Farewell Fables*—a multistory human-and-puppet show about the departure of traditional gods. Better than nothing, yes, but, flat and small and tinny—nothing like the possibly magical experience of being there. And it reminded me that the deluge of recent cancellations included another story of departing gods: Lyric Opera's *Götterdämmerung*, and its multimillion dollar, years-in-the-making Ring Cycle, which was to have been staged April 13 to May 3. Lyric said on Monday that there are no immediate plans for rescheduling.

Also on Monday, Theater Wit, which had been a holdout for live performance, announced that its production of Mike Lew's *Teenage Dick*, a riff on Shakespeare's *Richard III* that features a young Dick with cerebral palsy, would film one private performance on Monday night and then go to online viewing only, beginning Wednesday, at the regularly scheduled performance times.

According to artistic director Jeremy Wechsler, "The show [directed by Brian Balcom, with MacGregor Arney in the title role] was in tech, it looked great, and I just couldn't stand the idea that no one was going to see this play after all this work." Union rules would have been an issue for livestreaming, but Actors Equity worked with them on this alternate plan. Wit will continue to sell no more than 98 tickets per performance, priced at \$28 each, with postperformance discussions also available online. Weschler's hoping "to preserve as much of the in-theater experience as possible."

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MADELINE HORWATH

Better read this if you are 62 or older and still making mortgage payments. It's time to reverse your thinking.

More than 1 million seniors have taken advantage of this "retirement secret."

It's a well-known fact that for many senior citizens, their home is their single biggest asset, often accounting for more than 45% of their total net worth.

Yet, according to new statistics from the mortgage industry, senior homeowners in the U.S. are now sitting on more than 7.19 trillion dollars* of unused home equity.

With people now living longer than ever before

and home prices back up again, ignoring this "hidden wealth" may prove to be short sighted.

All things considered, it's not surprising that more than a million homeowners have already used a government-insured[^] Home Equity Conversion Mortgage (HECM) loan to turn their home equity into extra cash for retirement.

It's a fact: no monthly mortgage payments are required with a government-insured HECM loan; however the homeowners are still responsible for paying for the

maintenance of their home, property taxes, homeowner's insurance and, if required, their HOA fees.

Another fact many are not aware of is that HECM reverse mortgages first took hold when President Reagan signed the FHA Reverse Mortgage Bill into law 32 years ago in order to help senior citizens.

Today, HECM loans are simply an effective way for homeowners 62 and older to get the extra cash they need to enjoy retirement.

Although today's HECM loans have been improved to provide even greater financial protection for homeowners, there are still many misconceptions.

For example, a lot of people mistakenly believe the home must be paid off in full in order to qualify for a HECM loan, which is not the case. In fact, one key advantage of a HECM is that the proceeds will first be used to pay off any existing liens on the property, which frees up cash flow, a huge blessing for seniors living on a fixed income. Unfortunately, many

senior homeowners who might be better off with a HECM loan don't even bother to get more information because of rumors they've heard.

In fact, a recent survey by American Advisors Group (AAG), the nation's number one HECM lender, found that over 98% of their clients are satisfied with their loans. While these special loans are not for everyone, they can be a real lifesaver for senior homeowners.

The cash from a HECM loan can be used for almost any purpose. Other common uses include making home improvements, paying off medical

bills or helping other family members. Some people simply need the extra cash for everyday expenses while others are now using it as a safety net for financial emergencies.

If you're a homeowner age 62 or older, you owe it to yourself to learn more so that you can make an informed decision.

Homeowners who are interested in learning more can request a FREE Reverse Mortgage Information Kit and DVD by calling toll-free at

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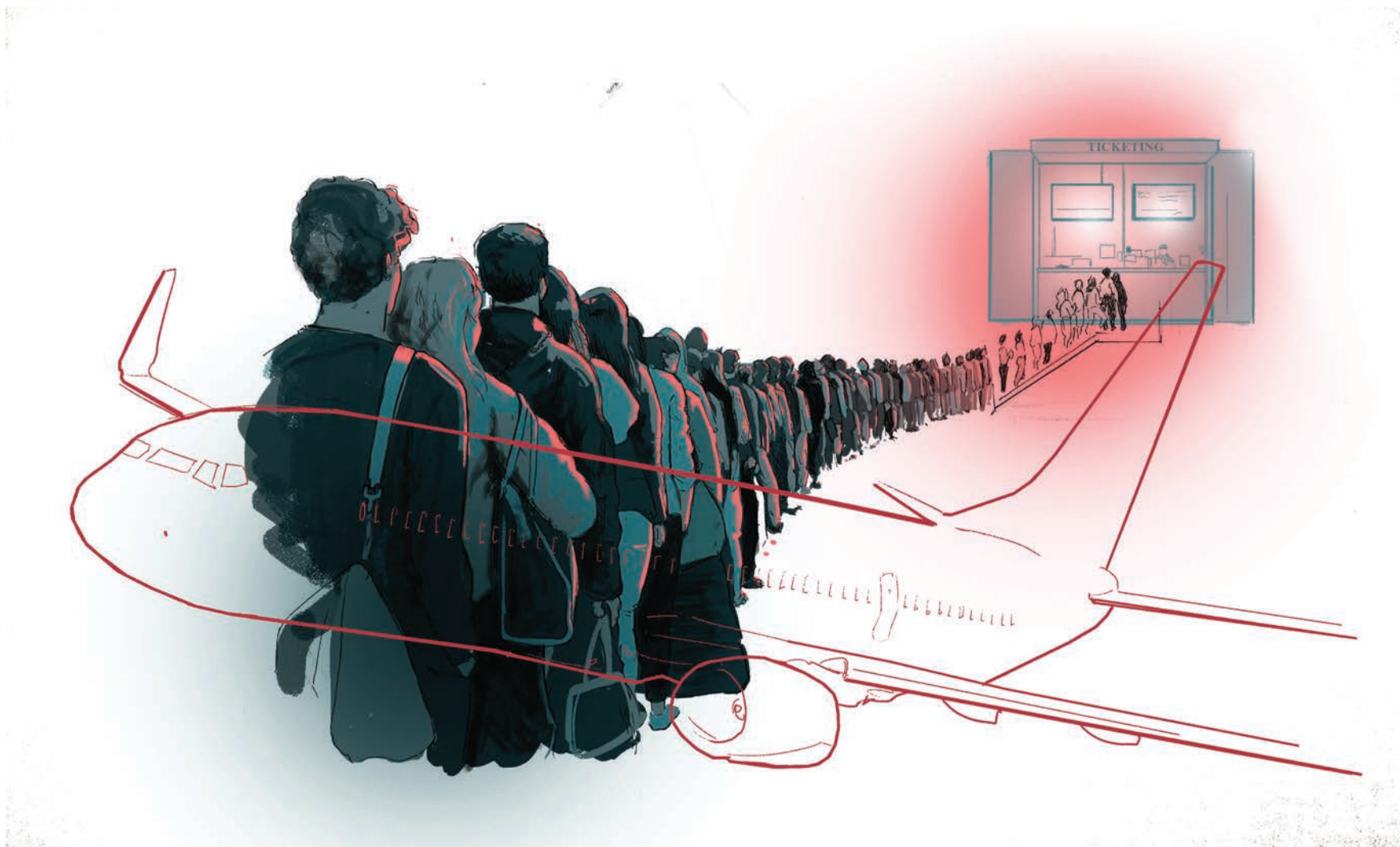
[^]Ad not intended for residents of New York.

Reverse mortgage loan terms include occupying the home as your primary residence, maintaining the home, paying property taxes and homeowners insurance. Although these costs may be substantial, AAG does not establish an escrow account for these payments. However, a set-aside account can be set up for taxes and insurance, and in some cases may be required. Not all interest on a reverse mortgage is tax-deductible and to the extent that it is, such deduction is not available until the loan is partially or fully repaid.

AAG charges an origination fee, mortgage insurance premium (where required by HUD), closing costs and servicing fees, rolled into the balance of the loan. AAG charges interest on the balance, which grows over time. When the last borrower or eligible non-borrowing spouse dies, sells the home, permanently moves out, or fails to comply with the loan terms, the loan becomes due and payable (and the property may become subject to foreclosure). When this happens, some or all of the equity in the property no longer belongs to the borrowers, who may need to sell the home or otherwise repay the loan balance. V2019.08.30

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NEWS

‘I walked right out of Terminal 5 and into the city’

Only a few days before the travel ban, there seemed to be little concern about screening passengers at O’Hare for coronavirus.

By **KIRAN MISRA**

When I boarded a plane bound for Chicago in Rome earlier this week, I didn’t expect to make it back to the United States. My passport had stamps from travel through Germany, France, Ireland, England, and Italy over the last few weeks, countries

from which travel is now banned to the United States.

As an Italian resident working for the UN’s World Food Programme with a soon-to-expire work visa, I had bought tickets to return to the United States in advance of the presidential announcement that travel

to America from nearly every European country would be banned for 30 days, effective Friday at midnight. After the speech, I watched online as ticket prices for travel from Rome to Chicago jumped from the mid-\$300 and \$400 range into the thousands. Soon, the cheapest tickets were going for amounts exceeding \$2,000 mere hours after the announcement.

Reports of Americans paying up to \$20,000 for flights back to the United States have come out of cities like Paris, but these steep prices didn’t seem to be a deterrent for travelers trying to leave Italy as a national lockdown was enforced in the country. When I arrived at Fiumicino Airport at 4 AM, lines of travelers looking to buy tickets for flights out of the country had already snaked across the entire terminal. Students on study abroad programs that had been canceled

hours before were shelling out hundreds of dollars in last-minute baggage fees, being forced to evacuate with no time to sort and select belongings to take. Families on vacation wrangling bleary-eyed children stretched across benches napping in the ticketing area, having rushed to the airport to claim seats on flights as borders across the world closed.

A rainbow of surgical masks greeted me everywhere I turned, from hospital-issue blue and made of paper to more durable cloth styles tie-dyed and panda-printed. Despite the fact that the World Health Organization has issued guidelines stating that mask use is unnecessary for anyone other than those “taking care of a person with suspected 2019-nCoV infection,” and the surgeon general’s instruction that face masks do little to prevent acquisition of the disease, I felt

JOHN GARRISON

unprepared and vulnerable compared to my fellow travelers.

On the departures board, over half of the flights out of the country were flashing “canceled” notices, including flights to India, England, Japan, Russia, and New York among others. As I waited to check in, other passengers sat on the windowsills in the terminal, on hold with airlines overwhelmed with calls from stranded travelers. But that wasn’t why I was worried I wouldn’t be allowed to board. I was still nursing a persistent cough and occasional fever from a bout of pneumonia earlier in the month (my doctor assured me that I was noncontagious and cleared to travel) and was sure that authorities would take one glance at my Italian long-term residence *permesso*, see the temperature reading on the thermal scanners, and notice my eyes water as I tried not to let a cough escape and send me back to lockdown in my Roman apartment.

It was only a few weeks prior, on a drive from Chicago to Iowa, that I couldn’t shake bone-deep chills despite the fact that the heater was running on full blast and I was wearing a thick winter coat. I had thought I was just exhausted from an intercontinental flight and adjusting to cold Chicago coming from balmy Rome. But I also knew I didn’t have health insurance in America, dissuading me from making what felt at the time like a frivolous visit to the doctor. The next day, my throat was on fire and my entire body ached. I went to see my physician, who informed me that I had a 103 degree fever and immediately put a mask over my mouth and nose as I was subjected to a battery of tests. The results of a blood test, a mucus test, and a throat swab showed that I had pneumonia, not the coronavirus.

The total cost was \$330.77: \$141 for a quick evaluation, \$176.22 for three labs, and \$13.55 for six antibiotic pills with avail of an online coupon I looked up on my phone while waiting in line at Walgreens.

I was incredibly lucky. Had the tests come up inconclusive, there would likely have been no coronavirus test for me to take, as the United States declined the coronavirus test developed by the World Health Organization, which has helped over 60 countries mount an aggressive response to the spread of the virus. If I had somehow been fortunate enough to be at a hospital in America that offered the domestically developed test a few

weeks ago, I probably wouldn’t have been granted access to it, or it would have been prohibitively expensive. Or would it have been?

Despite hours spent online trying to nail down an estimate and numerous calls to a variety of hospitals, I have yet to see an actual dollar figure for the cost of a coronavirus test. The Hill reported that it was stated broadly that “how much each patient pays will ultimately depend on whether they have insurance, what kind of plan they have and whether it requires cost-sharing, like deductibles and co-pays.”

One of the traits that has marked the American experience during this pandemic has been a lack of reliable information from a centralized source about the virus and government response as well as a plethora of misinformation spread anecdotally. Lack of clarity from the president about travel restrictions and right to entry into the U.S. beyond Friday for American citizens played into the huge crowds I witnessed at the airports I traversed on my way home, like the six-hour waits at O’Hare this weekend. Lack of clarity about preventative measures led to those same travelers donning face masks as we waited for our flights, leading to a national shortage of masks for those who need them most. Lack of clarity about the actual cost of coronavirus testing leaves everyone in the country reliant on rumors of bills upwards of \$3,000 as a benchmark for testing cost and hesitant to avail of such a test, prompting additional undetected spread of the virus.

But even if the cost of testing was widely known, what use would it be to the 40 percent of Americans who can’t afford an unexpected expense of \$400 or more? Even if it was clear what exactly insurance would cover, what use would it be to the 28,554,000 Americans who are uninsured? Even for those like myself, who have had access to the best and most comprehensive health care available on the market for most of our lives, going to the doctor for anything short of a life-and-death situation often feels out of the question due to the high deductibles that characterize the private health-care market. Contrast this with Italy, where costs are free and easily available, making it possible for the country to aggressively test its population and use the results to try to geographically contain the spread of the virus.

In the few days after I received my diagnosis, I kept working because I am also

part of the 36 percent of Americans who work at least partially freelance in an era of decreased labor protections, whose income in part depends on working even when sick. I wasn’t contagious, but a lack of national paid sick leave will make it impossible for many other Americans to practice social distancing even when displaying symptoms of illness lest they be left without an income, further worsening the spread of the virus. Italy, on the other hand, has guaranteed paid leave and has frozen mortgage payments and many other expenses during the outbreak.

As I called my mom from my boarding gate in Rome, she explained that word had come from the White House that not only were all passengers being tested upon landing on American soil, they were also being screened upon departure from any destination with a flight headed to the United States. For me that was Portugal. She instructed me to show my empty box of antibiotics from my pneumonia treatment if I was denied boarding or entry, to prove that I was no longer contagious and that I didn’t have the coronavirus when I was inevitably hassled by immigration, customs, or ministry of health officials.

I never had to, because I was never screened. (Which is good, because I’d actually thrown away the empty box.)

I boarded my plane in Rome without a single thermal scan, test, or question and did the same in Lisbon. When I deplaned a packed flight at O’Hare, the first question I received from officials was about whether I was bringing in any imported wine. “If only,” I joked while anxiously hoping they didn’t ask any questions about the foreign cheeses in my carry-on. The second was a question about what it was like being on lockdown in Italy. I told the lady at the immigration counter that my coworkers were taking advantage of the silent streets to snap pictures of the deserted St. Peter’s Square, Piazza Navona, and Colosseum without hordes of tourists in the background. She laughed. There seemed to be little concern that additional coronavirus cases may be entering the country on my flight. There wasn’t a single question about my health history, not a single thermal scan. There was not a single query about whether I’d traveled to northern Italy during the last few weeks, which has some of the highest infection rates in the world (I hadn’t, but my roommate had just traveled to Venice for Carnevale).

It was probably the fastest I’d gone

through immigration and customs ever.

To contrast, when arriving at both Ciampino and Fiumicino airports in Rome, I had been individually thermally scanned and mass temperature scanners tested all travelers leaving the airport in several of the European cities I had visited in the few weeks prior.

As I switched my phone off of airplane mode, I fielded messages from friends and e-mails from my work’s HR alike that warned that I’d probably have to self-quarantine for weeks as a traveler arriving from Italy. If this was the policy, it was never communicated to any of us arriving from Rome. My coworkers who had been slated to travel to countries like Egypt and Israel were facing mandatory two-week quarantines, as workers coming from Italy.

I walked right out of Terminal 5 and into the city.

A few days later, the strange combination of nonchalance and heightening tension I saw in O’Hare airport was on display when my mom and I went to Sam’s Club to buy rice to prepare nonperishable *dal chawal* in case of a lockdown (after dark, as to increase ease of social distancing). I had only experienced a day of lockdown in Rome, but my roommates had kept me updated that long lines and hours-long waits to get basics as stores tried to enforce social distancing made trips to get groceries more difficult as each day of the lockdown progressed.

There was no rice to be found. As we walked the aisles I FaceTimed a friend who regaled me with stories of people he had seen in Chicago scaling the shelves at Costco to shake out empty boxes and even lift things from other shopping carts. “If it comes down to it, will you climb the shelves for antibacterial wipes or will *auntie*?” my friend jokingly asked me, using the term we Indian children use to respectfully address elders.

Another shopper approached us to ask whether my friend was a relative in India I was checking in on as the disease spread through the subcontinent. No, I told him, my friend was sitting in his Chicago apartment. As my mother and I walked away, passing shoppers whose carts were piled high with cases of bottled water or essentials like diapers and Gatorade, we discussed the unexpected sense of camaraderie and mutual concern as we all prepare for an uncertain future. ■

@kiranamisra

“I’m still in SIDESHOW CK”

How Chicagoans, from creatives to nonprofit staff, are being affected by the novel coronavirus—and what we can all do to help

As TOLD TO SALEM COLLO-JULIN, MAYA DUKMASOYA, LEOR GALIL, KAREN HAWKINS, SUJAY KUMAR, S. NICOLE LANE, JAMIE LUDWIG, PHILIP MONTORO, MIKE SULA, AND BRIANNA WELLEN

Anonymous case manager for a home for people with developmental disabilities, on quarantine because of the Vaughn High School aide who tested positive for the novel coronavirus

I’m on a mandatory 14-day quarantine. I recently got back from a trip, and I have a preexisting condition that makes me susceptible to illness. It’s easy for me to work from home for 14 days, but our direct staff who have more hands-on roles—picking residents up from employment, cooking dinner, administering medications—don’t really have that luxury. We’re in one of those strange workplaces where we do have to put ourselves and our health second.

I feel terrible for the residents because they don’t really question quarantine. They’re used to it. Anytime we think a resident is sick, whether it’s influenza A or influenza B or a respiratory infection, we put the house on quarantine. Because we don’t staff during the day, we’re going to run into issues if all work programs are shut down and residents have to stay home. Things are changing by the hour.

Cheri Basak, co-owner of Sideshow Gallery and Revolution Tattoo

At Sideshow we’re paying our employees cash advances to cover the shifts they will miss during this initial closing. We are unfortunately canceling all classes and events indefinitely, and not quite sure when we will reopen. If social distancing becomes the norm for the unforeseen future, then we will be concentrating on online sales and livestreaming classes. While we’ve been open we have been selling books, tarot cards, candles, sage, and crystals. People are looking for self-care items and hobbies to keep them busy while being indoors. Our customers are using our spaces as refuge and time away to not think about the hardships ahead.

The interesting thing is that people still want to get tattoos. Inquiries are still coming to our inbox and people (as of now) want to keep their existing appointments. We do not know how long that will last. Our vibe is community, kindness, and helping each other. Our shops are so much more than the bottom line—our spaces bring the community together for

human connections, and that’s what is so sad about this whole thing. The isolation will be tragic in an already isolated world. Artists and open-minded thinkers thrive under oppressed circumstances. We will rely on creativity to carry us through the anxiety and hopefully be better people for it. Wonderful music and art will be made. Things people can do to help small business, artists, and other creatives is to buy something from them online or through social media. Take an online class or make a donation if you can afford to.

Kaina Castillo, singer-songwriter

I’m pretty worried for my friends and for myself, just to see how we’ll hold things over until it’s OK to tour again, because that’s how most of us make money—selling merch or being on tour. Sen [Morimoto] and I had to cancel our tour down in Texas, and South by Southwest got canceled. We were relying on some corporate gigs out there to help float the tour, and it became almost completely unsafe to just have a tour. I was planning on not being home for a whole month, basically, and that got completely flipped. Now we’re all home, recalibrating.

We’re talking amongst ourselves to see what we can do. I got lucky that one of the gigs at South by Southwest had an “act of God” clause in it, so I got paid for it. I have a little more time to figure it out. I saw that Audiotree is doing this cool thing where they’re giving 100 percent of sales to artists for the month of March, so I might just try to push that. I might try to encourage people to buy merch of ours that we were gonna try and sell on tour, and save up what we have right now. We have to be super, super smart about how we spend money.

Noam Greene, lead street-medicine outreach worker for the Night Ministry

I work on the street-medicine van. The big thing that we deal with is wound care and ongoing chronic health issues. Typically we help clients all over the city dealing with living outside or at the shelter. We provide free medical care, case management, substance-abuse advocacy, and HIV testing. The clients can come into the van and be treated by the doctors with some privacy. We’re no longer treating clients

in the van; we have to treat them outside. We've also suspended HIV testing because you would need to be quite close to the person because it's a finger prick. We also sometimes transport clients to important appointments for their housing or [to a] detox facility, and that's also something we're not able to do.

Our clients are already very vulnerable to sickness and isolated from services in society generally. I was with a client yesterday who wasn't aware that coronavirus is in the U.S. It's already impacted people's ability to make an income, whether they're asking for support on the street or engaged in sex work. Even at the best of times there's not enough shelter space for all the clients that we'd like to have inside. So I definitely can see that this would increase demand. We always appreciate financial donations. I know it's not that exciting, but it helps us purchase medical supplies that are urgently needed. If people have hand sanitizer, wipes, supplies like that would be a great thing to donate right now. And if you see someone outside, just be kind and offer some hand sanitizer or nonperishable food. We tend to give out granola bars or the premade tuna packs.

Sarah Joyce and Eric Strom, GlitterGuts founders

We're riding the crest of our slow season, where money is at its tightest in the most extravagant of times. Holiday parties carry us through Valentine's, which carries us through to the solstice bacchanals, when everyone sheds their animal skins for summer clothes and sun-kissed skin, for tuxes and wedding dresses. But until then, when the parties are scarcer, a lot of our income comes from corporate events and headshots. Offices are sending their workers home, and no corporation wants to risk a headline that their party was the one where some hapless Patient Zero sparked the outbreak that would become the fifth star on the Chicago flag. Everything that happens outside our personal studio isn't happening at all.

Over the last year, we've made an effort to be more transparent about the work we do and the money we need to make a living wage. Talking about money doesn't come easy; we were raised by good midwestern parents who never did, and came up in an industry where the norm is to project cool and confident success and "the struggle" is only talked about in past tense. So we're reminding people that we have zines and pins and years' worth of photos they can order prints of. We do headshots and portraits, and have a fantastic Humboldt Park studio stocked with bubbly water, soap, toilet paper, and booze!

Things you can do to help us that aren't parties: You can order prints and high-res files

*“Mr. Rogers
said to
look for the
helpers,
and I’m
desperately
trying to be
a helper.”*

—Tori Ulrich,
founder and
CEO of Chicago
Super Sitters

of most of our photos from glitterguts.com! We've got zines and pins you can buy! We set up a website where you can book a headshot or portrait session with us (from a safe distance, and rescheduling is A-OK)!

Mark, small north-side landlord

Nothing has really changed right now. I would expect nothing would change for a month or two months, but after two months I expect people will have fewer savings to compensate and will probably have delayed rent. I'm very conservative in the financial sense, so personally it won't affect me, but I still need to pay the bills, pay mortgages, and pay taxes. When you're financing a building, you always count on 10 percent of the rent not being paid, because people move or whatever. That number will probably double within the next few months. We sold a couple buildings last year, so we're down to eight units. I have pretty stable tenants. One tenant is a nurse; she'll be paid. Another tenant is a teacher; she'll be paid as well. I have one tenant who's a stockbroker; he'll be busy as well. But someone who is a bar or restaurant worker, a flight attendant—that'll be a major impact. I focus more on long-term tenants, but there's people who are doing low-cost renters or people in university rentals—I'd be more concerned for them. At the lower end of the rental market, it's gonna be a very difficult year.

Cindy Ogrin, nonprofit fundraising consultant

If you've purchased a ticket for a fundraiser or a [nonprofit theater] show that's been canceled, don't ask for a refund. Consider contributing more. If you can't volunteer at a shelter, you can collect goods for them. Reach out to organizations to see what support they need that you could do from home. There may be something creative you can do or offer that you wouldn't think would be helpful that could be very helpful. Even just checking in goes a long way—calling to say, “I'm going to put an extra \$50 in the mail.” It doesn't take much to make a big difference.

Dave Rempis, saxophonist and Elastic Arts board president

The last four days have been nuts—trying to finish up a seven-concert tour in the U.S. with Kuzu that ended on Saturday, while simultaneously coordinating with the board and staff at Elastic Arts at home in Chicago to figure out a game plan. I started to question whether finishing our tour made sense on Friday, even though we were well within guidelines issued by the CDC and others, with crowds of only about 30 people. I hope that we didn't make

a poor decision there. For Elastic Arts, where I organize the Thursday night improvised-music series and serve as board president, it was clear from the first round of messages with our board and staff that programming should be suspended immediately, which happened on Friday. We'll be discussing other options (streaming concerts done with no live audience?) on Monday, to see how we can move forward and try to help support the many artists who will be hurting even more than usual with zero income coming in.

Tori Ulrich, founder and CEO of Chicago Super Sitters

Mr. Rogers said to look for the helpers, and I'm desperately trying to be a helper. Childcare is something that's going to be needed through whatever is coming, so we're willing to be creative. I have a roster of 127 sitters, and I'd say 75 percent of them are exclusively gig workers, people who found out [Thursday, March 12,] that all their jobs are being suspended.

[For parents whose events have been canceled,] consider keeping your childcare placement anyway and do something else with the time. If you are working from/staying home but childcare is still in the budget, feel free to let your sitter do their job so you can do yours. Many sitters will also be up for non-childcare-related help to keep the hours (online tutoring, doing errands, et cetera).

Sitters are willing to work.

Alma Vescovi, owner of Foyer Shop plant store in Andersonville

We decided to close the shop after Pritzker's announcement to close the restaurants. It didn't feel responsible to continue being a public space. It's pretty scary, because there's no end date to this and obviously we still have expenses like rent and utilities. It's possible we'll try to ask the landlord to negotiate something given the circumstances. I think the hardest part is cutting people's hours. Right now it's just one employee, she's not full-time, and we're trying to find a way to keep giving her hours even if we're closed to the public.

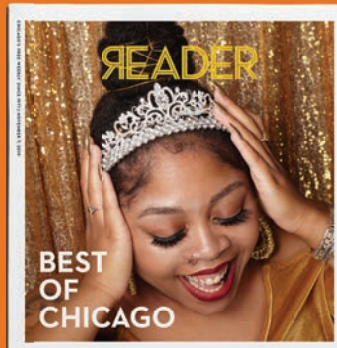
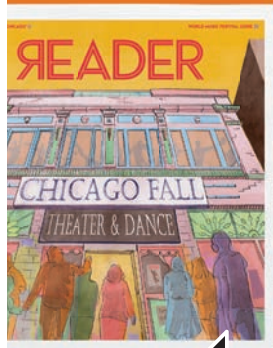
We don't have any e-commerce, but people can definitely buy gift cards from our website. [On Sunday] we did sell most of the plants, and it's definitely crossed our minds that it was our last day being open. That seems like one of the more dramatic thoughts, but it doesn't seem impossible. If our expenses add up and we don't have revenue, at a certain point there's nothing we can do. It's really more important that people not die than a plant shop survives. So it wasn't really a hard decision at the end.

Important Reader News

Due to business closings, this issue of the Reader has more concentrated delivery to **more than 700** locations in the city and suburbs, especially our **more than 500 boxes**.

It is very likely the city will institute even higher social distancing rules that will further limit our ability to deliver a physical copy of the paper over the coming weeks.

**If that occurs please find the full curated
PDF download of the Reader at
www.chicagoreader.com/issues
by Wednesday each week.**



Thank you, The Reader team

continued from 15

Madeline Wellen, on recovery groups

Recovery groups are taking a huge hit in this epidemic as churches and Alano Clubs close to respect the suggestions on social distancing. It's disheartening when I've learned how to be close to people in those rooms through handshakes and hugs, but this is allowing online meetings to come to the forefront for those. They have been around for a long time for those who don't like leaving their houses, but definitely are challenging to understand for those (most at risk to the disease) who aren't as familiar with technology. Isolation is a big killer for those struggling with addiction and recovery, but phone calls and online meetings will have to keep us afloat until then.

Scott Worsham, owner Bar Biscay, mfk

Obviously the Illinois Restaurant Association and the National Restaurant Association seem to be being as proactive as they can, but a lot of this seems really last-minute. There doesn't seem to be a plan. They just threw tens of thousands of people out of work with a 3 PM announcement. They just dumped it all on us business owners to figure it out overnight. The extra galling thing is the implication that restaurants, which are required by law to be super clean, are to be shut down. A good restaurant is one of the cleanest public places in the city.

We still owe our liquor bills in 30 days on whatever arrived two days ago. Between the two restaurants, we're between 50 and 60 people. We have a couple managers that aren't on full salary—they work for tips. We just threw most of the staff out of employment with no notice. That's not how we should be treating people. We're encouraging every employee to start the employment assistance application right away.

It's the worst possible situation, and now we all have to survive.

We are committing to remaining open and keeping all of our salaried people employed. We're gonna do family-style meal delivery service: We're calling it a Real Good Dinner, a prepared dinner for two that you can order from our website in increments of two: entree, appetizer, salad, a dessert. And then we're also gonna be doing basic grocery deliveries for a small delivery fee, basically like your well-stocked bodega—Bodega Biscay. Whatever basic staples you need to cook.

Hopefully our local, state, and federal governments understand that this is not just a health crisis. What is about to happen to this city without a solid safety net for people being thrown out of work? Liquor distributors, linen companies, produce deliveries—anything you can think of. It's a whole network of people that

keep the restaurants afloat. It's a domino effect that has no end in sight, unless the government steps in and says this is where the dominoes stop falling.

Everyone is just worried about making it through. Restaurants are already run on very low margins. The whole landscape just changed within several weeks, and the information keeps changing every hour. So we're just trying to roll with the punches.

Ana Wright, Young Chicago Authors director of programming

I still am in shock. LTAB [Louder Than a Bomb], we start planning that in September—so from September 2019 until now, it gradually picked up, with getting venues and scheduling all the things. It's been work nonstop. LTAB is very, very, very busy, so to just be working, working, working, and then boom, it's a stop—my mind really hasn't adjusted yet to the fact that we're postponing.

Wednesday [March 11] and Thursday [March 12], we had our quarterfinals at Columbia, and those were our last two days at Columbia. We did something that we probably haven't done since year one or two: the poets didn't use microphones. We thought, "OK, we can at least try to make an attempt to stop the spread of germs via microphone," otherwise we would have to clean it after every poet; there's five rounds and probably 30 poets. The poets didn't find out until they got there. In Columbia's spaces they're used to using microphones and not having to project their voices as much as they would if they didn't have microphones, but they quickly adjusted to it.

We were following CPS's lead, so as long as CPS was open, we were going to keep going with LTAB. Some of the suburban schools are closing down, and then we were like, "We're just trying to get through quarters. If we can get through quarters and then postpone, then at least we'll have our 16 core teams."

LTAB is a core of YCA, but YCA still has other programming that it does in-house year-round. Every Tuesday we have Wordplay, which is the longest-running youth open mike in the city. We have not canceled Wordplay. [LTAB has since canceled all remaining March programming.] We've canceled some of the other programming that was going to happen in March. But we know that Wordplay is a source for so many people to come, write, share, and network. We're a safe space. We have a mantra in the beginning that we all say together: no racist, no sexist, no homophobic, no transphobic, no gender biased, no ageist or otherwise derogatory language or behavior allowed. We adhere to that—we feel like you have to keep that going. 📺



Kimberly Dowdell  COURTESY HOK

ARCHITECTURE

Kimberly Dowdell builds equity in architecture

The millennial architect is recognized for her leadership in diversifying the white-led industry.

By **ARIEL PARRELLA-AURELI**

Kimberly Dowdell looks down at her iPhone, which blasts red app badges and notifications from a cluttered screen. She has thousands of messages, e-mails, and calls that beg her attention, but she merely smiles at them and closes her phone case. The 36-year-old architect and director is used to it by now.

Dowdell is a senior principal at Chicago's HOK architect firm, where she is settling into her new role as the director of business development, which began last May. Her life is bubbling with many other firsts, too: she is the first millennial president of the National

Organization of Minority Architects (NOMA), started two new programs under the organization to boost diversity, and led its largest conference in history that saw a 60 percent increase in membership. She is a new cochair of her company's diversity advisory council and in February, she won the Young Architects Award from the American Institute of Architects (AIA) for her leadership and contributions in creating a more diverse, equitable, and inclusive industry for women and architects of color. It's her career's mission, and it's reaching new heights in 2020.

"It's a real honor to have received that

award," Dowdell says. "I didn't apply for it in an effort to make myself feel good about the work that I've done. It was more so because [I am] NOMA president. I really wanted to elevate the organization and promote what we're doing."

Dowdell started at Cornell University, where she cofounded the Social Economic Environmental Design (SEED) Network in 2005 during an internship with the chief architect of the General Services Administration. Then she worked at HOK in New York City from 2008 to 2011. Since taking over as NOMA president in January 2019, Dowdell has created the NOMA President's Circle, a team of diversity, equity, and inclusion consultants who work with firms wanting to expand their diversity, a request that has come to Dowdell from many, she says. She also founded the NOMA Foundation Fellowship, which starts this summer and provides internship experience to students in leading firms around the country.

"We really need to create greater pathways into the profession and greater access to our K through 12 students, our college and graduate students, our licensure candidates, [and] support them through that process," she says.

These are part of her big goals for the nearly 50-year-old organization, which has 1,400 members as of 2020—but Dowdell's aim is to reach 2,000 more members and 3,000 new students by October, when NOMA hosts its annual conference. Dowdell has no time to mess around, and that's the way she likes it.

"We're a serious organization that is committed to increasing diversity in the profession, and we need help," she says. "We need everyone to join us."

The architecture industry, predominantly white and cisgendered, is slowly changing. AIA has increased its representation in members in recent years, and the National Council of Architectural Registration Boards (NCARB), a community of architects, educators, and experts, reported in 2019 that 50 percent of new architects working toward their license were women and 46 percent identified as an ethnic or racial minority. Two in five new architects are women, and the racial and gender divide closes more in early-career stages than before, per the NCARB.

That's good news for Dowdell, but it's not enough. With only about two percent of Black architects in an industry of 115,000 U.S. architects, the "needle needs to be moved" on

the representation to accurately mirror the community it serves, she says. NOMA and AIA have partnered to fix that problem by creating the 2030 Diversity Challenge: to double the number of licensed architects who are African American by 2030.

"Creating access to the profession for people who are generally less positioned to enter the profession makes it better for everyone," she says, referencing her own career.

Dowdell is known in the architectural community not only for her NOMA involvement but also with work that goes back more than a decade. SEED, the network she formed in 2005, is now a global movement that sets standards for economic, social, and environmental justice for design projects and has more than 2,000 pledged members today. She also started HOK IMPACT in 2010 when she worked at its New York City office, one of the profession's first corporate social responsibility programs.

During her time in NYC, she met Natalia Lombardi, her friend and colleague who joined the firm's diversity advisory council shortly after it began in 2013. Lombardi, who has known Dowdell since 2008, says while she has seen progress for women in leadership in her own firm in her 17 years at HOK, the industry still lacks women of color in senior roles. "For women to feel encouraged and stay in the workplace, they need to be able to see women like them on that path ahead," Lombardi says.

She calls Dowdell a "phenomenal example" of a leader filling that gap. Dowdell's honesty, sincerity, and openness to challenges are what draw people to her leadership style, Lombardi says.

Dowdell's efforts in making the industry more inclusive have left her with little time to explore Chicago's neighborhood culture. However, she got to know Little Village through a recent study by HOK aimed at spurring economic and commercial development with community partners in the neighborhood, a nod to the design skills that began her career. She hopes to have more time for similar community projects but is also happily challenged with what's on her phone notification list to keep her busy.

"We're excited about the growth and the energy people have about increasing diversity," Dowdell says. "Literally our student population looks like the United Nations. It's really refreshing that these young people from all over the country, even the world, are all-in for NOMA." 

 @ArielParrella



FRI

MAR. 20 @ North Bar
Celestial Music

FRI

MAR. 20 @ The Lincoln Lodge
Late Night 5

SAT

MAR. 21 @ Rebuilding Exchange
Make It Take It: Hanging Bike Rack

SUN

MAR. 22 @ Mozzarella Store Pizza & Caffè
Pizza Making Class (Weekly on Sundays!)

THU

MAR. 26 @ North Bar
We See You Comedy

SAT

MAR. 28 @ Aleman Brewery
All About Nutrients w/ Chicago Grow Club

MON

MAR. 30 @ Rebuilding Exchange
Creative Open Shop: Art Making

THU

APR. 2 @ North Bar
Dave Stone

THU

APR. 16 @ The Lincoln Lodge
Late Night 5

FRI

APR. 17 @ The Lincoln Lodge
Late Night 5

FRI

APR. 17 @ The Law Office Pub & Music Hall
Wildermis at The Law Office

SUN

APR. 19 @ District Brew Yards
Cheers with Beers Cupcake Class

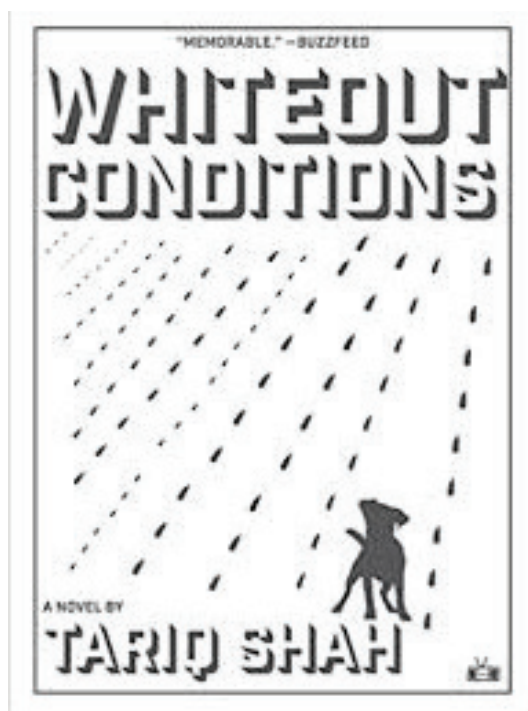
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ARTS & CULTURE



LIT

In *Whiteout Conditions*, grief permeates the past and present

Tariq Shah brings poetry to his debut novel.

By RIMA PARIKH

Ant loves funerals. He doesn't have family left, so when he goes to funerals, he no longer fixates on the deceased. Instead, he's fascinated by the minute observations of each spectacle: "The whole show—the bouquets and black-out drapes, the living room chapels, the organs droning out dirges to drum machine beats, the discount casket coupons thumbtacked by the phone, padlocked basement door—none of it is morbid, to me, anymore."

Tariq Shah's *Whiteout Conditions* (Two Dollar Radio) is not a quick read. Shah reminds you that even though he's written a novel, he's still a poet. Reading it is like floating down a river made of dark molasses, cycling consistently, and yet hampering your movement enough to let you sit in it, to feel cloaked in heaviness. *Whiteout Conditions* explores how nostalgia and toxic masculinity operate (and fail) as a conduit for grief.

This midwestern noir takes place in the Chicago burbs and Wisconsin, and follows Ant as he joins his friend from home, Vince, on a

snowy drive to Wisconsin to mourn the death of Vince's younger cousin, Ray. When Ant hears of Ray's death, he sees it on the news; the freak accident was bad enough to make its way to New York, where he now lives. After hearing about it, Ant calls Vince and insists on coming to the funeral. Vince doesn't seem invested in Ant coming, and it feels like Ant is begging to go because he wants a reason to visit home.

When Vince picks him up at O'Hare, the exchanges between the two are awkward. They lost touch after Ant left, and Ant finds that he really doesn't know Vince; he only has the version of Vince that crystallized in his recollection. After the funeral, they make a pit stop to visit Ant's childhood home, which is now a parking lot. Ant is surprised and emotional, and Vince mocks his naivety. "Home is where the heart is, Ant. Nobody tell you?" Through Ant, we find ourselves wiggling in the limitations of nostalgia. It's impossible to experience home the way that he wants to experience it. He can't connect with anyone from his past, especially not when they're in the throes of

grief. At the funeral, Ray's mom, Marcy, has a breakdown. He and Vince arrive at Ray's parents' home after the funeral, and Ant struggles through a conversation with Dan, Ray's dad. He narrates: "I'm not sure what else to do, nor am I sure whether Dan expects a different sort of performance of grief." He reverts to small talk about the weather and traffic, and doesn't ask about Marcy. Sure, Ant loves funerals, but only when he can sideline the discomfort. Coming home involves a discomfort that feels like an ambush, and his response is to deflect.

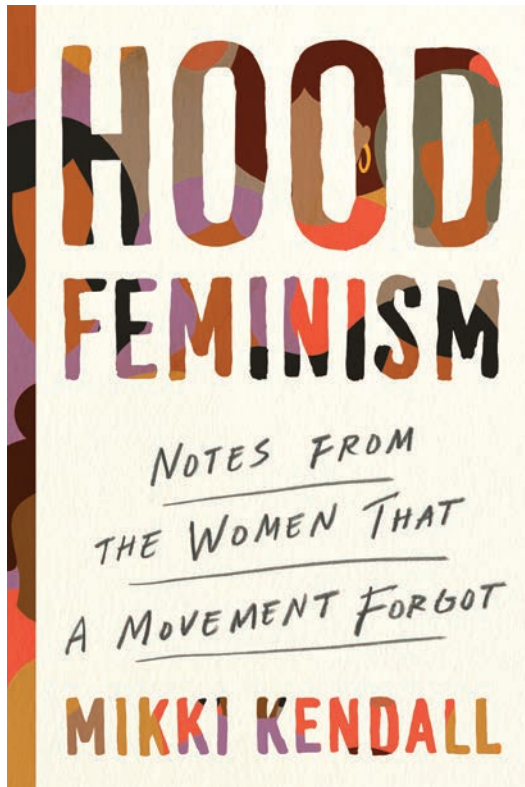
Some old patterns do hold up, but flimsily. Ant and Vince relate most when ribbing each other and engaging in playful physical violence, like they did when they were young. The book's exploration of toxic masculinity comes through the combination of a conversational tone and carefully constructed description, which are restrained by emotional repression. Complicated emotions are packaged into quick-moving small talk. In their first conversation in person in years, Vince tells Ant, "We think you're embarrassed by us. We think you're ashamed." When Ant asks who "we" means and why he's bringing it up, he responds, "Just making conversation. We got a ways to go still and I thought—what better time to drill down to the heart of things?"

Ant doesn't make space for his feelings outwardly without detachment. It isn't until he and Vince stop at a motel for a night, and go to bed, that Ant ruminates in his grief. He mourns an ex, but only under the anonymity of nighttime. Vince expresses his grief through emotional outbursts, which are often hazy and fueled by painkillers. His attempt to find closure after Ray's death takes a disturbing turn, and Ant makes a decision that brings his barely-hanging-on friendship with Vince to a boil.

Shah captures Ant's world of performing masculinity, and points out the way that performance falters when entering a home that no longer belongs to you. *Whiteout Conditions* tantalizes the reader with the prospect of breaking Ant's emotional tethers, which peeks through the fault lines of the restrained language. Instead, we leave with the lingering familiarity of Ant's hometown, which feels both soothing and ominous, frozen in time. Ant's pining for the past doesn't work for him. But in a historical moment like this one, where everything is uncertain and terrifying, it's a relief to dip into the sweet and sad nostalgia of a preserved memory of Chicagoland past.

@rimapariikh12

ARTS & CULTURE



LIT

Adjust your feminist lens with *Hood Feminism*

Mikki Kendall asks women who their feminism is really for.

By JANAYA GREENE

Hood feminism is unabashedly angry, a little asshole-like, proactive, and, sometimes, it's illegal—but in her latest release writer Mikki Kendall argues that hood feminism is necessary for all women to win.

In *Hood Feminism* (Viking), Kendall, a Chicago native from the south side, asks readers to reconsider what they've been taught feminism is and what they've done to show up for women—women of color, that is. A collection of essays ranging from personal accounts of the army veteran's childhood, with peers forced to participate in illegal activities for survival, to analytical pieces about the assumptions made about Black moms suffering from not-so-uncommon poverty in America, Kendall forces so-called feminists to reckon with who their feminism is really for.

Gentrification is a hot-button issue, reaching across cultural conversations as rural and suburban people move to parts of cities that had been long abandoned—but what's not been as largely discussed is that gentrifiers

are often young white women. The book's chapter "Housing" frames affordable housing issues in a way no "feminist" could deny. A place to live that doesn't break your bank is the centerpiece of most people's livelihood, a livelihood that includes having a job, physical safety, and, quite frankly, peace of mind. Given that young white women are the more common gentrifiers, it's clear many feminists blatantly ignore affordable housing as a feminist issue. Especially with a pay gap that affects women of color to varying degrees more than white women, housing becomes even more of an issue for women of color because they tend to spend more of their income on housing than white men and women.

It's a reminder that being a "girlboss" and "leaning in" aren't priorities to all women, for good reason. Some are still trying to find a stable workplace while others are trying to handle more important matters, like feeding their families, without a job at all.

Yet, from police brutality to the stereotypes

pitted against women of color—like the Sassy Latina and the Strong Black Woman—to how poverty affects how kids are educated, Kendall does more than just lay out the facts. She puts every issue in perspective, contrasting how the current women's equality landscape looks with a focus on poor and working-class women, and shows how a strong revamping could create what women of all races, ages, and income need: equity.

Every anecdotal piece in the book reaffirms that despite some folks' efforts to exclude certain needs and people, hood feminism is *real* feminism, and Kendall is a real feminist, too. One of the most jarring reveals is when she delves into the backlash from her viral 2011 Salon piece, "Abortion saved my life." Along with harassment from pro-lifers (many followers of former suburban Oak Lawn nurse Jill Stanek), she was met with demands, rather than support, from mainstream feminists.

"They wanted me to speak at rallies, to testify, to give them copies of my medical records," Kendall writes. "Amid the lawyers and activists reaching out, no one seemed to care that I was scared, that my family was being threatened, or that I couldn't expect the same support from the police that they took for granted. I was supported by the hood. By the people who put my safety and sanity above whether I was a candidate to testify before Congress."

The support she received reminded me of the radical love I feel when friends and peers ask, "How can I support you?" when I express hardships rather than silently shying away or ignoring my distress altogether, because, at the core, feminists should have each other's backs, and not just when they need something from you. As Kendall said on her recent appearance on *The Daily Show*, "Bootstraps are stupid. No one can pull themselves up by their bootstraps." Empathy, if anything, is the bare minimum everyone deserves.

Two years after publishing her piece in Salon, Kendall created the #SolidarityisforWhiteWomen hashtag on Twitter in response to white feminists showing limited support for women of color online, but today, the hashtag is still relevant. It's easy to tweet, or even say, you stand with "insert group of people." What's difficult is self-evaluating how you show up for low-income women of color at work, in educational spaces, and even at your local grocery store, and taking action. We all play a part in lifting the next woman up—Kendall's *Hood Feminism* shows us where to begin. **✎**

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performer?

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THEATER



Teddy Roosevelt: The Man in the Arena

COURTESY OF DEREK EVANS

OPENING

RR *Encounters in a pandemic*
Pride Films and Plays offers vicarious
erotic thrills.

A global pandemic isn't the best time to be hooking up with random strangers, so if you're looking for some vicarious erotic thrills, Pride Films And Plays's *Five Encounters on a Site Called Craigslist* will satisfy your desire. It will also make you consider how casual hook-ups impact your emotional well-being as playwright Sam Ward recounts his personal experiences with the now-shuttered personals section of Craigslist. As a bisexual twentysomething coming to terms with his sexuality, Ward learns a lot about himself through this mixed bag of flings, and his script makes audience members a part of the action with a heavy amount of interaction.

Performed with inviting warmth by Eric Sorensen and sensitively directed by Jeremy Ohringer, *Five Encounters* is an intimate and engaging piece of interactive theater. A hit at the Edinburgh Festival Fringe 2017, the show offers an inventive approach to the confessional one-man show, but its success relies on the willingness of audience volunteers to participate. Volunteers get a name tag before the show so you won't be asked to interact if you don't want to, although there is a moment when Sorensen asks everyone to write something personal on a note card.

As one of the few shows currently running in the city, [see note at end of this review], *Five Encounters* delivers a satisfying hour of introspection that is more active than the usual solo fare. The timing is unfortunate for a show built on audience interaction, but Sorensen and Ohringer do commendable work creating an atmosphere that encourages viewers to open up and share some of themselves in the process. —**OLIVER SAYA** *FIVE ENCOUNTERS ON A SITE CALLED CRAIGSLIST* **Note:** *performances of this show have been suspended, but the company hopes to bring it back at a later date. Contact the box office for information on refunds or exchanges. pridefilmsandplays.com*

RR *Bully for him*
Teddy Roosevelt, ballbuster

By the time I had the opportunity to see Derek Evans's 75-minute solo biographical lecture enactment, *Teddy Roosevelt: The Man in the Arena*, this past Sunday afternoon, it was one of a single-digit number of theatrical productions not yet canceled or postponed in Chicago due to COVID-19. The other holdouts included another one-performer play, shows with drastically reduced house sizes, or productions making on-the-fly preparations to stream digitally.

A latex-glove-wearing Saint at the Greenhouse took tickets without tearing them (to avoid back-and-forth

contact); another politely gestured toward a stack of programs a few feet away. To the audience of about a dozen in the upstairs mainstage space, all spaced mindfully apart, Evans warmly performed his most recent iteration (he pulls from three or four hours of written content emphasizing different periods in Roosevelt's life) as the mustachioed Bull Moose, here focusing on his self-determined rise to the presidency. Even if only for an hour or so, it was comforting to focus on tales of a ballbuster in the White House who threw his weight around on behalf of the common good; a chapter on Roosevelt's father pressuring wealthy investors with brute sentimental pressure to fund a hospital is particularly moving.

How would I have felt about *Teddy* if I had experienced it under normal circumstances? Hell if I know. I was just grateful, frankly, to be in the company of an audience, however spare, for what could very well be the last time in a while. —**DAN JAKES** *TEDDY ROOSEVELT: THE MAN IN THE ARENA* **Through 4/19: Thu-Fri 7:30 PM, Sat 2:30 and 7:30 PM, Sun 2:30 PM, Greenhouse Theater Center, 2257 N. Lincoln, 773-404-7336, greenhouse-theater.org, \$35.**

RR *Folie à deux*
A 1967 Tennessee Williams play fits the
times.

"Having the necessary arrogance to assume that a failed production of a play is not necessarily a failed play, I have prepared this new version for publication and subsequent reappearance on other stages. . . . As for my depression over the failed production, I believe it is temporary," wrote Tennessee Williams in his foreword to *Out Cry*, his published revision of *The Two Character Play*, which opened to critical rejection in London in 1967, wrecked his relationship with his literary agent in Chicago in 1971, and lasted all of ten days on Broadway in 1973. A decade in the drafting and continually revised for years after its premiere, *The Two Character Play* has never had the context it deserves—until now. Theatre l'Acadie, which declares its mission to focus on the "lesser known" and "rejected" works of Louisiana talents, presents Williams's play (directed by Kaitlin Eve Romero) to arresting effect in a moment defined by claustrophobia, confinement, and mass anxiety about going to the grocery store.

Felice (Daniel Westheimer) and Clare (Emily Daigle) are sibling actors on tour, trapped somewhere between a play that never seems to be fully written and the memory of a shared trauma. The torment of their uncertainty is the main attraction—like *Waiting for Godot* on the barren waste of a black-box stage, the two bicker and cling, fretting about the dark reality of debts and the darker reality of dreams. Daigle's performance as a woman on the razor's edge between ruin and revelation is exceptional. —**IRENE HSIAO** *THE TWO CHARACTER PLAY* **Note:** *Production canceled. Check with box office for information on refunds. theatrelacadie.com. R*

SWALLOW ★★★

Dir. Carlo Mirabella-Davis, R, 94 min.

Available to rent on VOD, Amazon Prime, Google Play, and Apple TV

FILM



Swallow

REVIEW

A tough pill to Swallow

Carlo Mirabella-Davis's film explores the horrors of reality.

By CODY CORRALL

One of the most fascinating developments to keep tabs on in genre film is the push to diversify storytelling at a large scale. As long as horror continues to exist, there will always be chain saws, monsters, gore, and all the other tropes we've come to associate with the genre. But now more than ever, there is ample room to experiment with depicting less traditional but all-too-real social horrors like oppression, injustice, and a general lack of power.

As times change, so do our fears. And in turn, so does the genre that represents the things that scare us at our core. And in a time when everyone's anxieties are heightened, it's validating to see a film like Carlo Mirabella-Davis's *Swallow*, which understands that sometimes the scariest things are grounded in reality.

On the surface, Hunter (Haley Bennett)

seems to have the life she's always dreamed of. She's married to Richie (Austin Stowell). He has a good job, and they have a beautiful house together, and a child on the way. But Hunter is not in control of her life, at least not really. Her marriage aptly mirrors the power dynamics of one from the 1950s: he makes all the money while she stays at home to take care of the domestic duties. She largely doesn't have a life outside of being shown off to Richie's coworkers or carrying a child.

With that dynamic comes an inherent inequality. In one scene, Richie chastises Hunter for ruining his silk tie by ironing it instead of steaming it. She's made out to be a fool, and she goes along with it in her attempts to avoid conflict. Hunter often apologizes for herself and her feelings to make Richie happy when he doesn't extend that same courtesy to her.

But something changes when Hunter finds herself with an odd compulsion: to eat a thumbtack and swallow it whole.

Hunter quickly becomes transfixed by swallowing things—a thimble, a chess piece, a battery—as a way to assert power over herself and take her own body back. She finds an odd satisfaction as they grow in difficulty and danger, but it's no worse pain than an existence that isn't truly her own.

While it's thematically disturbing, *Swallow* is rarely too hard to watch. In fact, the film's stunning cinematography by Katelin Arizmendi—who also worked on *Cam*, another crucial social horror—creates a serene and vibrant environment that is almost impossible to look away from. The film's sound, on the other hand, is best described as anti-ASMR, with every swallow and extraction amplified with an unsettlingly intimate clarity.

Haley Bennett gives a remarkably multi-layered performance. She's not just a doting housewife, but a woman on the verge of a nervous breakdown with unconventional coping mechanisms and a fervent urge to stop being consumed by others, especially the men who have hurt her beyond repair.

This yearning for control through consumption in *Swallow* reminded me of Kaucy-lia Brooke's 1989 photomontages *Unknown Deviancies* (*What a Dish*). In one panel, a series of photographs of a woman devouring food are spliced and composited like film strips. Much like Hunter's compulsions, how she eats is not depicted in a delicate way—it's real, raw, and ugly. And in each margin reads a thesis comparable to Hunter's own carnal desires for independence and autonomy.

"I became the devouring mouth of mythology. Oh, they had called me unsavory. A dirty dish who desired and was desired. But I had to have my cake and eat it too. It was no longer good enough to wander in uncertainty. Chaos became my battle cry. I said with other women we were able to taste our own textual body. We would not be vomited out. It was a tough battle."

Swallow soberly examines how suffocating it is to be a wife forced into a trophy case. The script is ultimately flipped, though, when she acquires trophies of her very own in the quest for control. She will not be vomited out if she can help it—not again. 

 @dykediscourse

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IN ROTATION

A Reader staffer shares three musical obsessions, then asks someone (who asks someone else) to take a turn.



The FeelTrip folks show off their pro-Bernie T-shirt design at the Sanders rally in Grant Park on Saturday, March 7. SALEM COLLO-JULIN

SALEM COLLO-JULIN
Reader listings coordinator

Dwight Yoakam on *The Whoopi Goldberg Show* in 1992 Whoopi Goldberg hosted a late-night talk show in the early 90s, and Dwight Yoakam was among the lucky guests who got to spend the entire half hour with her. The episode was filmed after they'd acted together in Robert Altman's *The Player*, and they talk like old friends about drifters, the multicultural origins of country music, and more, punctuated by Yoakam's songs (with pianist Jerry Peters). I get a chill listening to Dwight sing "If There Was a Way" as the credits roll.

Anthony Elms Absorbs My friend Anthony Elms has kept up a blog since 2009 that lists the titles and names of things he's watched and/or listened to. He writes on the blog header, "Only hard copy formats listed (no listings for anything ingested digitally and no listings for things I've organized or worked on or helped host)." He's honest about his obsessions, fearlessly posting about yet another listen to the same Joanna Newsom album or the stretch he spent watching *Gossip Girl* weekly.

Merch by music people for Bernie I'm not here to tell you who to vote for, but this campaign has created a boom of must-have T-shirts. Local collective FeelTrip made a delightful homage to Raymond Pettibon's Sonic Youth album cover, which I spotted after a local Bernie Sanders appearance. And Asheville's Ecstatic Praxis came out with a Ravens for Bernie number (black-light reactive with glow-in-the-dark ink) that gave my nightlife wardrobe a kick in the patoot. Ecstatic Praxis is and I encourage you to google "RAVE act."



Shannon calls herself "the Queen of Freestyle." COURTESY AER MANAGEMENT

ANDY SLATER Founder of the Society of Visually Impaired Sound Artists

The Rockford Files I got a voice-controlled TV from the pawn shop, so I can say "Play *The Rockford Files*" and it does. Composer Mike Post is the genius who scored it, combining hackneyed harmonica, Moog portamentos, and Dobro into funky country danger music hip with dissonant French horns. When Jim Rockford's Firebird peels out to the sound of the drummer's crashes, it's as dirty as the stock they shot it on. The episodes with Isaac Hayes treat us to some smooth tracks he cut with Post, and in episode 17 of season three, Hayes and Lou Gossett Jr. trash a Nazi bar '77 style. It's the greatest moment in television.

The Isley Brothers, "Fire and Rain" I'm no fan of James Taylor, and I'm sure he says the same about me. But he's written one great song: "Fire and Rain." It took the Isleys' version to prove it, though. Bittersweet James can't compete with the emotion in Ronald's voice. He's on the brink of tears—and so am I, every time it plays. Anxious guitar, tape-delayed cries, and pallbearer chants instantly help you forget who wrote this song. I don't cry a lot, but when I do it's with the Isleys.

Shannon, "Let the Music Play" I was going to write about a Hafler Trio live video, but man, it's no longer cold. What does spring-into-summer mean to me? Freestyle! And my favorite track? Shannon's "Let the Music Play." Ever since I saw her on *Solid Gold* 35 years ago, I've been obsessed. The 12-inch dub mix is the finest club extension you'll ever hear. It's weird, and it kills whatever New Order song you love. Be still my beating heart.



Chicago singer-songwriter, poet, and activist Tasha ASHLEIGH DYE

HANNAH VITI
Aka DJ and sonic historian Vitigrll

Tasha's Audiotree Live session Tender musical experiences like this make me feel proud to be from Chicago. Tasha and Audiotree: together, they're magic. This recent collaboration is sure to touch you in all the deepest places. Audiotree takes great care to capture Tasha and her wickedly talented band, and the result is a robust, transcendent sound. This music gives you permission to listen and feel intimately.

Ariel Zetina, *MUAs at the End of the World* If the world is ending, my dying wish is that *MUAs at the End of the World* is played loudly on repeat. Whimsical yet hard, the new EP from Chicago producer and DJ Ariel Zetina is music I'd gladly ingest as civilization comes to a close. Her sound lives in the in-between; she pays tribute to the legacy of the club music that raised her while bringing a fresh and uniquely Ariel sound to the forefront.

Glenn Underground's Boiler Room DJ set Sensational and ethereal, this intergalactic deep house music makes your neurons fire in harmonic synchrony. You're a passenger swimming through a spaceship filled with Jell-O, and south-side house producer and DJ Glenn Underground is captain. An elevated ride throughout time and space, this 2014 live mix brings me energy on my most motionless days.

PICK OF THE WEEK

Caribou makes intimate dance music that's irresistibly personal on *Suddenly*



THOMAS NEUKUM

CARIBOU, *SUDDENLY*

Merge
caribouband.bandcamp.com/album/suddenly

CANADIAN MUSICIAN DAN SNAITH, who performs as Caribou, crafts mesmerizing explorations of dance music that are alluring, catchy, and intimate. He distills various strains of house music into simple moods and fleshes out the emotions of each track with gently spoken vocals. This is especially true on his latest album, *Suddenly* (Merge). On "Home," Snaith sings along with a sample from the Gloria Barnes song of the same name, capturing his love for music and for a woman who's found contentment in life. "New Jade" speaks of someone on the precipice of fulfillment and healing after a breakup, and its skittering hip-hop instrumentation and sampling push toward that catharsis. Snaith's voice anchors many of these songs, but it feels most crucial on "Never Come Back," a wistful piano-house track where he reminisces about a past relationship; for most of the song he simply riffs on the title, but every so often he moves into a higher register to deliver a few more lyrics, suffusing the song with new tenderness and vulnerability. Even on songs where Snaith's voice isn't as prominent, he can make a similar softness felt; on "Ravi," he lays a fractured vocal sample over a shuffling two-step beat, then comes in to sing a couple lines. Whether Snaith is producing the music or singing over it, he always finds ways to keep you emotionally invested. —JOSHUA MINSOO KIM

COVID-19 hits live music hard

You can still support artists and staff by buying merch and donating to fundraisers.

Precautions intended to slow the spread of COVID-19 have resulted in the widespread cancellation of concerts and the temporary closure of the great majority of Chicago's music venues. Many people working in live music—artists, road crews, venue staff—are losing most or all of their income during this crisis.

Because every concert the Reader intended to cover this week has been called off, we've converted our show previews to record reviews where possible. We hope this will drive sales of music or other merch and help artists compensate for lost gig income. We've included links where you can make such purchases.

Several local venues have already launched fundraising campaigns to help their employees stay afloat while operations are suspended, among them the Hideout, the Empty Bottle (and Bite Cafe), Metro (along with Smart Bar and Gman), the Hungry Brain, Reggies', Sleeping Village, the Whistler, Cole's, SPACE in Evanston, Cafe Mustache, and Tonic Room. The Reader will maintain an updated list of these fundraisers at chicagoreader.com/chicago/music. Please consider donating, especially if your job still exists. And please e-mail music@chicagoreader.com to let us know about campaigns not on our list. —PHILIP MONTORO

BLACK PUMAS, *BLACK PUMAS* ATO

blackpumas.bandcamp.com

Black Pumas are an electrifying six-piece neosoul band led by Adrian Quesada and Eric Burton—a musical partnership made in heaven. Born in Laredo, Texas, and based in Austin, Quesada is a guitarist, composer, and Renaissance man (*Texas Music Magazine* called him "Texas' version of Quincy Jones"), and he's been central to a wide variety of influential musical projects in his home state, including the salsa-infused rock fusion of Grupo Fantasma, a norteño rock opera called *Pancho Villa at a Safe Distance*, and Latinx funk band Brownout. Los Angeles-based Burton sang in gospel choirs as a kid, encouraged by his family, and spent a period busking on Santa Monica Pier before moving into contemporary singer-songwriter ballads. As Black Pumas, he and Quesada make music that recalls the feel and passion of 70s soul, with Burton adding just the right amount of grace to Quesada's grit—a sound that recently earned them Grammy nomination for Best New Artist. Each of the ten tracks on the band's self-titled 2019 debut album maneuvers among soul, funk, blues, and psych rock, blurring the lines that separate them. When I caught Black Pumas at SXSW last year, it was an exhilarating, joyful ride. Their music doesn't simply nostalgically re-create vintage grooves but rather confirms the vision Quesada shared in a January *Rolling Stone* interview: "I wanted the soul to be that it came from our souls." —CATALINA MARIA JOHNSON



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MUSIC

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6-5 NADA SURF
s.g. goodman



6-17 SWANS
anna von hausswolff



7-16 THAO & THE GET
DOWN STAY DOWN



7-1 PIGFACE



8-9 JIMMY DORE



8-12 BUILT TO SPILL



6-3 DIRTY
PROJECTORS



6-19 TOM PAPA



7-25 ANDREW
SANTINO



6-4 POKEY LAFARGE



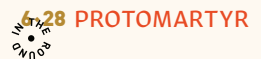
6-28 RONNY CHIENG



8-21 LEO DAN



6-11 MORBID:
A TRUE CRIME
PODCAST LIVE



6-28 PROTOMARTYR



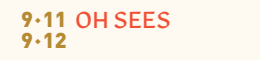
8-28 BLACK PUMAS



6-16 DOUGHBOYS



6-30 CALIFONE WITH
ROBYN MINEKO WILLIAMS
AND ARTISTS: ECHO MINE



9-11 OH SEES
9-12



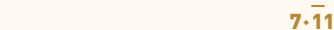
6-18 FUZZ



7-9 FAILURE



11-5 PASSENGER



7-11

THALIA HALL | 1807 S. ALLPORT ST. PILSEN, USA | THALIAHALLCHICAGO.COM



City Morgue © COURTESY PARADIGM AGENCY

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BOMBPOPS, DEATH IN VENICE BEACH
 Fat Wreck Chords
thebombpops.bandcamp.com

When I was in middle school in the mid-90s, I cut my teeth on the hyperslick skate-punk records churned out by California label Fat Wreck Chords. But when I got to high school and discovered “smarter,” more “highbrow” punk bands such as Fugazi and the Honor System, the scene that first captured my attention might as well have simply ceased to exist. Now here we are in 2020, and it turns out the classic Fat Wreck sound is not only still alive, but it’s fucking kicking. I’d argue that the best of the modern Fat Wreck bunch is Los Angeles four-piece the Bombpops. Their breakneck, melodic pop punk is the catchiest I’ve ever heard, and it speaks to my nostalgic side by paying homage to the all-time greats of 90s skate punk, piling on the palm-muted guitars, shimmering crash cymbals, and undeniable vocal harmonies of NOFX, Lagwagon, No Use for a Name, and other Epitaph and Fat Wreck stars. The Bombpops’ newest single, “Notre Dame,” off the upcoming LP *Death in Venice Beach*, perfectly sums up why this music continues to thrive: it’s fun, energetic, heartfelt, and all-around unstoppable. Front women Poli van Dam and Jen Razavi weave gigantic hooks while the rock-solid rhythm section of drummer Josh Lewis and bassist Neil Wayne keeps it simple and quick. This formula has been at the core of pop punk for decades, and the Bombpops make a strong case that it always will be. —LUCA CIMARUSTI

CITY MORGUE, CITY MORGUE VOL. 2: AS GOOD AS DEAD

Republic
shop.citymorgueofficial.com

TOKYO’S REVENGE, MDNGHT (SIDE B)

Blac Noize!
soundcloud.com/tokyosrevenge

About three years ago, “Soundcloud rap” emerged as a catchall for a variety of aggressive, rock-influenced hip-hop made by digital natives operating outside the mainstream. It often felt unhelpful to group together rappers whose styles were tugging hip-hop in several different directions, and naming that incohesive group after a streaming service didn’t make the situation more clear. But the ambiguity of the Soundcloud rap category has also allowed it to include artists who move in several different directions all by themselves, producing saccharine ballads about heartache side by side with brash rippers that sound ready to blow your speakers no matter how quietly you play them. Misanthropic New York group **City Morgue** definitely lean toward the latter: their lurid, hostile tracks borrow from Memphis rap’s sinister sonics, nu-metal’s pop-friendly heaviness, and crunk’s delirious shouts. On December’s *City Morgue Vol. 2: As Good as Dead* (Republic), the dark, downcast instrumentals of producer Thraxx inflict both dread and desire, while the bellicose bars of rappers ZillaKami and SosMula seethe even when they switch from throaty screams to melodic quasi-singing (as they do on “The Give Up”). City Morgue’s peers, TikTok phenom **Tokyo’s Revenge**, has taken off by mixing lovelorn R&B singing with the syllable-jammed

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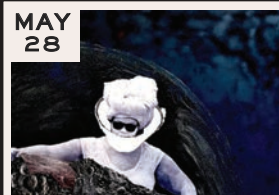
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MUSIC

aggro rapping popularized by fellow Floridian Ski Mask the Slump God. On the 2019 EP *Mdngh* (*Side B*), released by the Blac Noize! label, he veers between these two poles. He's most magnetic on the anxious ballad "Drug Lullaby," transplanting the morbid histrionics of third-wave emo into a tortuous performance tinged with vulnerability that's hard to pin down. —LEOR GALIL

LAUREL HALO, *POSSESSED*

Vinyl Factory
laurelhalo.bandcamp.com/album/possessed

In January 2018, Berlin-based dance producer, vocalist, and composer Laurel Halo tweeted that she'd written a score for *Possessed*, a documentary by Rob Schröder and Metahaven, a Dutch design collective that's branched out into film since forming in 2007. Metahaven's work focuses on the dystopian aspects of our present lives, themes that are central to *Possessed*, which navigates a wide range of technological horrors—some are obviously frightening (facial recognition software), and others are so quotidian we engage with them almost thoughtlessly (YouTube makeup tutorials). In her score, which Vinyl Factory will release on April 10, Halo uses minimal piano melodies and eerie electronics to evoke paranoia, terror, melancholy, and beauty. Violinist Galya Bisengalieva and cellist Oliver Coates help add detail to the atmosphere, whether they're underscoring the awfulness of the neoliberal hellscape (the sawtoothed strings on the anxious "Zeljava") or expressing a simple reverence for classical tradition (the cordial melodies of the three-part "Rome Theme"). Even in its darkest moments, though, Halo's score has enough heart to give me hope we'll find ways to survive. —LEOR GALIL

HORSE LORDS, *THE COMMON TASK*

Northern Spy
horselords.bandcamp.com

Lyrics aren't the only way for musicians to communicate political messages, just the most obvious. When the Knife turned their live show for 2013's *Shaking the Habitual* into a group study in Queer Space Jazzercise, they deliberately obscured which performers were the Dreijer siblings, making a point about equitable collaboration by dissolving the hierarchy of star and supernumerary. Baltimore four-piece Horse Lords are already a collective without a front person, and they play wordless, mostly instrumental music—but they've still got song titles to work with. On the new *The Common Task* (Northern Spy), they've named a track "People's Park," after a public space in Lincoln Park established in the late 1960s by the Young Lords (a former Latinx street gang devoted to radical activism) in an effort to slow the gentrification displacing the neighborhood's Puerto Rican population. Horse Lords' music (rendered with guitar, bass, drum kit, percussion, electronics, and alto saxophone) also conveys the joy and excitement of utopian politics more abstractly, by laboring to transform the bricks and mortar of rock 'n' roll into a dizzying, fractal cloud of morphing and overlapping ostinatos. These songs topple the tyranny of the beat—hardly the worst kind of tyranny, admittedly—not by doing away with tempo, the way free

jazz and ambient music frequently do, but by harnessing the musicians' ferocious rhythmic discipline to maintain several simultaneous tempos, often in bafflingly complex relationships to one another. It's frequently danceable, and you get lots of choices about which beat to follow. *The Common Task* can sound like overcaffeinated Tuareg "desert blues," like 17 robots all trying to get into the same elevator, or like a reggaeton beat in a clothes dryer. "Fanfare for Effective Freedom" begins with simple, recognizable two-against-three and three-against-four phasing before sidestepping casually into 11-dimensional spacetime. Halfway through, the track hits a thrilling, intricate groove in a swift 5/8 meter, providing a stable core beat that might arrive as a relief if your brain has been pinballing among competing rhythms and compulsively trying to count out what's happening. But as satisfying as that moment can be, it requires collapsing the swarm of possibilities that's brought us this far—and possibility is what Horse Lords do better than anybody. —PHILIP MONTORO

PALEHOUND, *BLACK FRIDAY*

Polyvinyl
palehound.bandcamp.com

On their third full-length, 2019's *Black Friday* (Polyvinyl), Boston band Palehound offer candid meditations on love—its many forms and stages, and the vulnerability it brings—from the perspective of someone deep in the midst of it. The trio remain firmly planted in the 90s-flecked indie pop that roots their sound, but they add new folk-rock twists; they also find a balance between their instrumentals and the luminous, airy, and emotion-laden vocals of front woman and songwriter Ellen Kempner. The record feels like a natural progression from 2017's *A Place I'll Always Go* and its inward musings on pain: each track on *Black Friday* feels like an entry from a personal journal wrapped in a sophisticated sonic package. On album opener "Company," Kempner sings in a cautious reverie over striking chords reminiscent of a booming church organ, which reinforce a sense that the narrator's current relationship has arrived at something akin to bliss. But on "Worthy," her voice feels intentionally restrained as she whispers in the voice of someone whose negative self-image has invited insecurity into a romance. She considers these issues from the opposite perspective on "Bullshit," empathetically addressing a troubled lover struggling with inner turmoil. Some of the album's most affecting stories concern platonic friendships: on "Killer," for instance, Kempner's voice flows with earnest anger and pain as she lays out her desire to enact revenge on a person who's harmed a friend. Though *Black Friday* doesn't provide a clear resolution to the anxieties at its center, closing track "In Town" suggests the hope of peace amidst the chaos. —KATIE POWERS

POSSESSED, *REVELATIONS OF OBLIVION*

Nuclear Blast
possessedofficial.com

Are *Possessed* a band or a hive of slaving meat puppets inhabited by time-traveling demons from the future? The case for the latter is strong.

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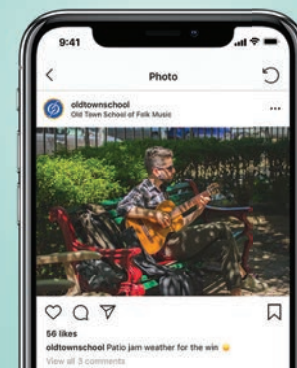
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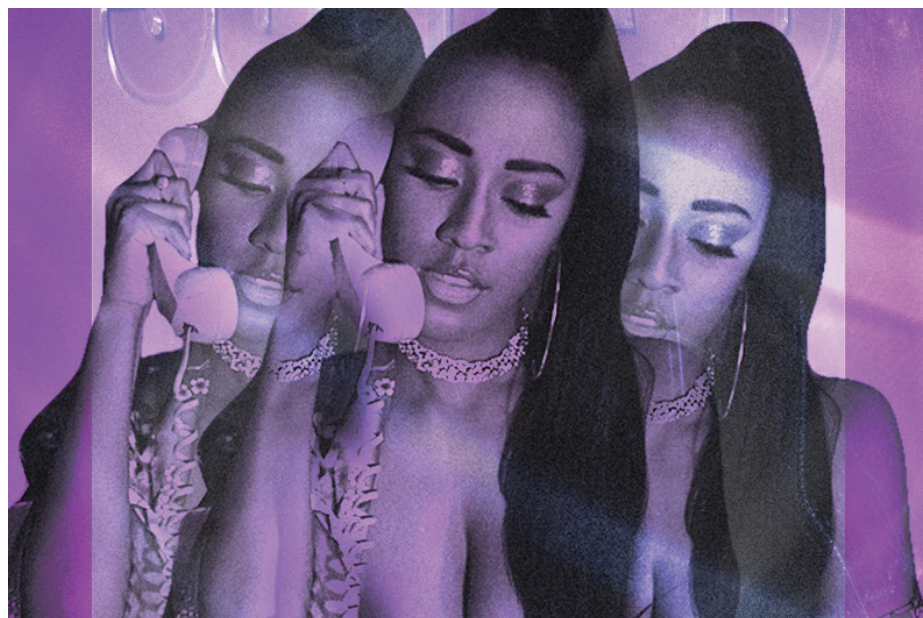
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Sun Blvd 📍 COURTESY THE ARTIST

continued from 25

The Bay Area band's 1985 classic, *Seven Churches* (Relativity/Combat), was death metal before death metal had chewed its way out of heavy metal's womb. With thrash speeds, crude punk-crust-vomit production, and Jeff Becerra's pioneering esophagus-rupturing growl, *Possessed* created an unholy, scabrous adrenaline rush dedicated to an apocalyptic millennium of hellfire and amphetamines before splitting up in 1987. Nearly 35 years later, *Possessed*'s monstrous vision is still tattooed on many metalheads' brains, and their music sounds more relevant than any metal from the 80s has a right to. Becerra was paralyzed from the chest down when he was shot during a robbery in 1989, but he began performing again under the *Possessed* name in 2007, assembling a backing band from members of Los Angeles death-metal crew Sadistic Intent. Last year the group put out their first album in more than three decades, *Revelations of Oblivion* (Nuclear Blast). Becerra no longer plays bass, but he still does a fine imitation of a man with wolverines climbing out of his throat. And the latest incarnation of the group—drummer Emilio Marquez, guitarists Daniel Gonzalez and Claudeous Creamer, and bassist Robert Cardenas—delivers the same leather land-speed thrill as the original lineup. In 2020, *Possessed* still sound like they've bargained with Satan for an eternal, festering youth. —NOAH BERLATSKY

SUN BLVD, *LINK IN BIO*

Kinky Elevator Music
soundcloud.com/sunblvd

Emerging Chicago rapper-singer Sun Blvd, aka Sunny, approaches genre with a fluidity that should serve her well in the long run. On her 2019 EP, *Link in Bio*, her voice glides across pop, rap, and R&B, gassed up by skittering, sometimes blistering pro-

duction that's cut out for blasting late at night in a dim club. On "The Blues," she complements knobby percussion and zipping synth with springy, punchy bars that bristle at the end of every line—but even on her most aggressive verses, she projects the nonchalance of someone tanning on a California beach. Beat-scene regular and event promoter DJ Skoli produced *Link in Bio* (he also founded Kinky Elevator Music, the label-slash-collective that released it), and he expertly augments Sunny's animated turns—together they have the potential to level up the KEM collective. —LEOR GALIL

VELNIAS, *SCION OF AETHER*

Eisenwald
velnias.bandcamp.com

Colorado three-piece Velnias have always had their own distinctive blend of black, prog, and folk metal: it builds slowly, and they give it a lot of room to breathe. They took their name from a primal Baltic forest god, and they're very fond of passages of braided, interlaced clean guitar that verge on space metal. After making ripples with 2012's *RuneEater* and 2016's *Absolution*, the group continues their rocky path through misty mountains on their upcoming third album, *Scion of Aether* (out March 27 on Eisenwald). With a moody, cerebral sound that values atmosphere over dirty raw power, Velnias aren't a band to go to if you require constant pummeling, but they could certainly provide it if they wanted—the excellent drumming often patters beneath the quiet bits like a lurking threat. Depending on your need for speed or your tolerance for rambling indulgence, Velnias might have a little too much restraint or not enough, but when they do unleash the dogs of war (as in the tightly coiled riffs of 15-minute closer "Oblivion Horizon—Null Terminus"), the payoff comes in a volcanic eruption. —MONICA KENDRICK



GOSSIP WOLF

A furry ear to the ground of the local music scene

WITH HIS whip-smart glam-soul jams, **Bobby Conn** has been blowtorching advertising triplespeak, blind money lust, and corporate fascism for nearly three decades. At this point, he's undisputedly Chicago's most subversive rock star! Conn's new album, **Recovery**, which drops Friday, March 20, feels awash in brain-fogging wellness-industry detritus—when the plonky new-wave keyboards and robo-call narration of “Disposable Future” slide into greasy funk dominated by **Monica Boubou's** violin, self-reflection seems like a grand delusion. In the video for lead single “Disaster,” a deranged businessman—one of several characters played by Conn—paints himself as a hero by imagining horrifying hordes waiting outside the doors to tear him apart.

Gossip Wolf has long appreciated locals **Matt Jencik** and **Whitney Johnson** for their multitude of projects. Their music is usually engrossingly ruminative and ambient—but both also play in Haley Fohr's Circuit des Yeux live band, which isn't ambient at all. On **Spacetones**, Jencik and Johnson's debut as **Deep Space Duo**, they use Ace Tone organs to drift around each other in swirling washes that bring to mind kosmische juggernaut Cluster and early American minimalism a la La Monte Young. To make these spacious songs, says Jencik, “We got together and just jammed to four-track tape. There wasn't any writing beforehand.”

Last month, arty veteran Chicago hip-hop producer **Spectacular Diagnostics** dropped the album **Raw Unknown**, which features verses from some of the best independent MCs in the game, including **Quelle Chris**, **Vic Spencer**, and **Billy Woods**. He'll also release loosies over the next few weeks to help people wait out the pandemic—he started this past week-end with “Ridin' (Remix),” a glossier version of the first song he released as Spectacular Diagnostics (both mixes feature Chicago producer-rapper **Jeremiah Jae**). —J.R. NELSON AND LEOR GALIL

Got a tip? Tweet @Gossip_Wolf or e-mail gossipwolf@chicagoreader.com.

WOLF BY KEITH HERZIK

CHICAGO SHOWS YOU SHOULD KNOW ABOUT IN THE WEEKS TO COME

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Derrick Carter COURTESY THE ARTIST

NEW

Akello 6/3, 8:30 PM, Szold Hall, Old Town School of Folk Music **FREE**

Randy Bachman & Burton Cummings, Dave Mason 6/20, 8 PM, Rosemont Theatre, Rosemont

Banda MS 5/1-5/2, 8 PM, Allstate Arena, Rosemont

Algebra Blessett 5/2, 8 PM, City Winery

Box Tops 8/23, 8 PM, City Winery

British Buddy Alumni Big Band with Frieda Lee 4/26, 6 PM, FitzGerald's, Berwyn

Califone with Robyn Mineko Williams and dancers 6/30, 8:30 PM, Thalia Hall

Derrick Carter 4/25, 10 PM, Smart Bar

Slim Cessna's Auto Club, Bell-rays 6/5, 8 PM, Subterranean

Colette's birthday and Apt's 15th anniversary featuring DJ Dan, Colette, Pete Moss, DJ Heather, and more 5/30, 9 PM, Smart Bar

Djent Fest featuring Tanzen, Frequencies, Psithurism, Immortalis, and more 4/18, 6 PM, Beat Kitchen, 17+

Eli 6/3, 7:30 PM, Schubas

Bryan Eng 6/8, 8 PM, SPACE, Evanston

Alejandro Fernández, Christian Nodal 6/13, 8 PM, Allstate Arena, Rosemont

Fozzy, Through Fire, Royal Bliss, Zero Theorem 7/12, 6:45 PM, Bottom Lounge, 17+

Ggoolldd 6/16, 9:15 PM, Empty Bottle

A Giant Dog 5/14, 9:15 PM, Empty Bottle

Hala, Boyo 5/28, 9 PM, Schubas, 18+

Justin Hayward, Mike Dawes 4/20-4/21, 8 PM, City Winery

Play it Forward: A Concert

Hitter, Montrose Man, Flail 4/26, 9:15 PM, Empty Bottle

Hot Mulligan, Heart Attack Man, Fredo Disco, Super American 6/28, 6 PM, Bottom Lounge

Greg Howe, Bodhi 8/29, 7 PM, Reggie's Rock Club, 17+

Inner Wave, Divino Niño 5/5, 7:30 PM, Metro

Kamaiyah 4/30, 7 PM, Subterranean

Kevin Krauter, Sports Boyfriend, Deals 4/10, 9 PM, Schubas, 18+

Bettye LaVette 6/9, 8 PM, City Winery

Life of Agony, Doyle, All Hail the Yeti 10/4, 7 PM, Reggie's Rock Club, 17+

Loote, Satellite Mode 4/14, 8 PM, Schubas

Harold López-Nussa 4/8, 8:30 PM, Szold Hall, Old Town School of Folk Music **FREE**

Los Dug Dugs, Levitation Room 5/8, 8 PM, Subterranean

Mapache, Tim Hill 4/11, 9 PM, Schubas, 18+

The Masked Singer national tour 6/5, 7:30 PM, Rosemont Theatre, Rosemont

Meat Puppets, Stevenson Ranch Davidians 6/4, 8 PM, Lincoln Hall

Mya, 702 5/29, 10 PM, Thalia Hall

Object Blue, Lotic, Ariel Zetina 5/8, 10 PM, Smart Bar

Opliam, Frank Waln, Def-i 4/1, 8:30 PM, Szold Hall, Old Town School of Folk Music **FREE**

The Pack A.D. 6/10, 9:15 PM, Empty Bottle

Pancho Barraza 5/23, 8 PM, Rosemont Theatre, Rosemont

Mike Phillips 7/9, 8 PM, City Winery

Pigface 7/1, 8:30 PM, Thalia Hall, 17+

Play it Forward: A Concert

Fundraiser for Intonation Music featuring Wyatt Waddell, Ami, Billy Branch, Cole DeGenova, Frank Orrall, Isaiah Sharkey, Kahil El'Zabar, Nicholas Tremulis, Sam Trump, V.V. Lightbody, Woody Guss 4/23, 7 PM, Metro

Poolside 5/4, 8 PM, Metro, 18+

Propagandhi 6/20, 8 PM, Metro, 18+

Protomartyr 6/28, 8:30 PM, Thalia Hall, 17+

Rac, Hotel Garuda 6/12, 9 PM, Concord Music Hall, 17+

Rad Trads 5/24, 7:30 PM, SPACE, Evanston

Ramon Ayala 5/30, 8 PM, Rosemont Theatre, Rosemont

Ratt, Cinderella's Tom Keifer, Skid Row, Slaughter 6/6, 7 PM, Rosemont Theatre, Rosemont

RJD2 5/24, 8:30 PM, Thalia Hall, 17+

Aubrie Sellers, Lillie Mae 4/7, 7:30 PM, SPACE, Evanston

Sons of Serendip 7/16, 8 PM, City Winery

Sons of the Silent Age, Dami-ana 5/23, 8:30 PM, Thalia Hall, 17+

Spanish Love Songs, Future Teens, Dollar Signs 4/17, 7 PM, Cobra Lounge, 17+

Strawberry Girls, Andres, Amari-ette, Dwellings 4/17, 7:30 PM, Beat Kitchen, 17+

Thao & the Get Down Stay Down 7/16, 8:30 PM, Thalia Hall, 17+

That 1 Guy 4/8, 8:30 PM, Beat Kitchen

U.S. Girls, Bonjay 4/5, 8:30 PM, Lincoln Hall, 18+

Wardruna 10/2, 8:30 PM, Auditorium Theatre

Warning, Junkbunny 4/13, 7 PM, Subterranean

Wild Earp & the Free for Alls, Michelle Billingsley 8/21, 9 PM, GMan Tavern

EARLY WARNINGS

Nilifer Yanya 6/15, 8:30 PM, Lincoln Hall, 18+

Chris Young, Scotty McCreery, Payton Smith 5/30, 7 PM, Hollywood Casino Amphitheatre, Tinley Park

Zion & Lennox 6/12, 8 PM, Rosemont Theatre, Rosemont

UPDATED

NOTE: This is a selection of the many concerts have been canceled or postponed in light of ongoing concerns about COVID-19. We suggest that you call the venue to confirm before going out. Contact point of purchase for refund or exchange information.

Allie X, Kat Cunning 3/31, 7:30 PM, Subterranean, postponed until a date to be determined

Beach Slang, Aquadolls 4/10, 8 PM, Cobra Lounge, postponed until a date to be determined, 17+

Black Coffee, DJ Angelo 4/10, 9 PM, Riviera Theatre, postponed until a date to be determined, 18+

Black Pumas, Seratones 8/27, 9 PM, House of Blues, rescheduled, tickets purchased for 3/26 will be honored, 17+

Blacks' Myths, Amirtha Kidambi's Elder Ones 3/30, 9:15 PM, Empty Bottle, canceled

Brand X 9/19, 7:30 PM, Reggie's Rock Club, rescheduled from 3/27

Brit Floyd 8/25, 8 PM, Chicago Theatre, rescheduled, contact point of purchase for exchange information

Chaz Cardigan 4/6, 7:30 PM, Beat Kitchen, canceled

Carnifex, 3teeth, Browning, Skold 3/26, 7 PM, Bottom Lounge, canceled

Cocorosie 4/11, 7:30 PM, Metro, postponed until a date to be determined

D-Composed & Mosaic Vocal Ensemble 4/5, 3 PM, Saint Benedict the African Catholic Church, canceled

Dance With The Dead, Magic Sword, Das Mörtal 4/17, 8 PM, Bottom Lounge, canceled

Dirty Knobs with Mike Campbell 10/9, 8 PM, Park West, rescheduled, tickets purchased for original date will be honored, 18+

Drive-By Truckers 9/12, 7:30 PM, the Vic, rescheduled and venue changed to the Vic. Tickets purchased for original date will be honored, 18+

Fred Eaglesmith, Tif Ginn 4/2, 8 PM, FitzGerald's, Berwyn, postponed until a date to be determined

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Flux Pavilion 4/23, 7 PM, Concord Music Hall, postponed to a date to be determined; tickets purchased for original date will be honored, 18+

Friendship, Izzy True, Half Gringa (solo) 3/25, 9:30 PM, Hideout, postponed until a date to be determined

Trevor Hall, Brett Dennen 4/23, 7:30 PM, The Vic, postponed until a date to be determined, 18+

Enrique Iglesias, Ricky Martin, Sebastián Yatra 10/1, 7:30 PM; 10/2, 7:30 PM, Allstate Arena, Rosemont, 10/2 show added

Irreversible Entanglements, Isaiah Collier & Jeremiah Collier: Gemini 3/31, 7:30 PM, Co-Prosperity Sphere, canceled, 17+

Ata Kak, Rob Sevier (DJ set) 4/6, 8:30 PM, Empty Bottle, postponed until a date to be determined

King Krule, Lucy 4/15, 7:30 PM, Riviera Theatre, postponed until a date to be determined, 18+

Korine, Panic Priest, Visceral Anatomy, DJ Club Drippy 3/25, 9:15 PM, Empty Bottle, canceled

Dana Legg Band 3/29, 6 PM, FitzGerald's, Berwyn, canceled

Jens Lekman, Eddy Kwon, Chicago Metamorphosis Orchestra 4/28, 7 PM, Thalia Hall, canceled

L'Impératrice 4/2, 8 PM, Park West, canceled

Little Dragon, April & Vista 4/28, 8 PM, the Vic, postponed until a date to be determined, 18+

Stephen Lynch 4/4, 7:30 PM, Park West, postponed until a date to be determined, 18+

Mayhem & Abbat, Gatecreep-er, Idle Hands 4/10, 7 PM, Metro, canceled

Minnesota, Of The Trees, Thelem, Eastghost, Abolation 4/11, 8:30 PM, Park West, rescheduled, tickets purchased for original date will be honored, 18+

Mdu Mocker, Gunn-Truscinski Duo 4/1, 8:30 PM, Empty Bottle, canceled

Monster Magnet, Nebula, Silvertomb 3/28, 8 PM, Metro, postponed to a date to be determined, 18+

Puce Mary, Bloodyminded 4/11, 9:15 PM, Empty Bottle, canceled

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OPINION

SAVAGE LOVE

Please wash your damn hands

Then read about masturbation fantasy etiquette and a well-endowed ex.

By **DAN SAVAGE**

I LIVE IN Seattle, the U.S. epicenter of the novel coronavirus epidemic, with my family. A lot of my readers wrote this week to wish us well. We are fine—scared, but fine—washing our hands compulsively and staying close to home. I'm going to keep churning out the column and recording my podcast, while being careful to maintain a safe social distance from the tech-savvy, at-risk youth. I'm hoping the column and podcast are welcome distractions. Please take care of yourselves, take care of the people around you, and wash your damn hands.

Q: I'm wondering if you know of a word that describes the fetish of getting off from talking dirty. I've searched a lot, and I can't find a label for this kink or fetish. While googling around, I did learn some new terms, like "katoptronophilia" (being aroused by having sex in front of mirrors) and "pubephilia" (being aroused by pubic hair), but I can't seem to find one that describes my kink. —**DIRTY TALKER**

A: I'm old enough to remember when people who needed to feel a strong emotional connection before they wanted to fuck someone got by without a word or a pride flag of their very own. They just said, "I'm someone who needs to feel a strong emotional connection before wanting to fuck someone." But now they can say, "I'm a demisexual," a five-syllable, vaguely scientific-sounding term that first popped up in an online forum in 2006. Unfortunately, when someone says, "I'm a demisexual," the usual response is, "What's that?" And then the demisexual has to say, "I'm someone who needs to feel a strong emotional connection before wanting to fuck someone." So leading with "I'm a demisexual" seems like a waste of time to me. But it does extend the amount of time the speaker gets to talk about him/her/themselves . . . and who doesn't love talking about themselves?

Anyway, DT, you're someone who enjoys dirty talk. There isn't a special term (or pride flag) for you that I could find—I did a little half-hearted googling myself—and I don't think you need one. You can get by with "I'm someone who enjoys dirty talk."

Q: My wife and I have been married for a little over two years. We both have demanding jobs, but she admits to being a workaholic and spends almost every night on the couch answering e-mails and binge-watching Bravo. I've resorted to getting high most nights to cover up for the fact that I'm very unhappy. Despite being overworked, she's started a side hustle selling skin-care products to her friends, most of whom she rarely sees in person. Bottom line: I didn't sign up for this. I'm beyond bored and want to travel and explore. But she refuses to give up the side hustle and dial back her work or her drinking. We both earn comfortable salaries and we don't need the extra income. Would I be justified in leaving because of her newfound hobby? —**BASICALLY OVER REDUNDANT ENRICHMENT**

A: Side hustle or no, BORE, you aren't happy, and that's reason enough to leave. And while you won't (or shouldn't) be doing much traveling anytime soon, you can find a lawyer, search for a new apartment, and initiate divorce proceedings while your wife sits on the couch answering work e-mails and pushing skin-care products to her friends. I would typically encourage someone in your shoes to risk telling the truth before walking out—you're unhappy, you're bored, you don't want to live like this anymore—but it sounds like your mind is made up. So use your time at home over the next couple of weeks to make your escape plan.

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OPINION

Q: I'm a young white woman, and my last boyfriend, a Black man, left me two weeks ago. Ever since, I have been masturbating only while thinking about Black guys. My question is: Do I have a "thing" for black guys now? I've accepted that our relationship is over, but it was really intense. I feel disgusting after I masturbate, because it feels gross and not respectful toward my ex somehow. What do you think?
—**DESPERATELY HORNY FOR BLACK MEN**

A: Masturbate about whatever the fuck turns you on, DHFBM, and if you're worried someone would find your masturbatory fantasies disrespectful . . . *don't tell that person about your masturbatory fantasies.* I suppose it's possible you have a "thing" for Black guys now. (What's that thing they say? Actually, let's not say it.) Unless you are treating Black guys as objects and not people, or you fetishize Blackness in a way that makes Black sex partners feel degraded (in unsexy, nonconsensual ways) or used (in ways they don't wish to be used), don't waste your time worrying about your fantasies. Worry about your actions.

Q: I'm a 35-year-old woman in a long-term cohabitating relationship with a man. We opened our relationship about six months ago, and it's going very well and we both have FWBs. My primary partner and I are going to be getting engaged soon, and I'm wondering what my responsibility is to my FWB of five months. Do I make a special effort to tell him about the engagement—on the phone or in person, like I plan to tell family members and close friends? Or is it okay if he finds out via social media like other people I've known for only five months or less would? My getting engaged (or married) won't prevent me from remaining his FWB. —**WANNA BE ETHICAL**

A: Golden rule this shit, WBE: If your FWB got engaged, would you want to find out via social media or would you want him to tell you personally? I'm guessing you'd rather hear it from him. You've known your FWB for only five months, it's true, and other five-months-or-less friends don't rate hearing it from you personally. But you aren't fucking your other five-months-or-less friends. A little more consideration for your feelings is—or should be—one of the benefits.

Q: I used to live in a college town. While there, I hooked up with a gorgeous guy. He had an amazing smile, a nice body, and the most perfect natural dick I've ever seen. (Can we please stop saying "uncut"? It's so disgustingly plastic surgery-ish.) We hooked up a couple times, and he was so much fun. A couple of years later, in another town, he showed up

out of the blue at my new job. It was awkward at first, but it got better over the couple of years we worked together. I always wanted to just sneak him into the bathroom and give him another blowjob. He still lives in the same town, and I want to message him to see if he's up for some more fun. We haven't spoken in years—and last I heard, he was still not out. I want to message him, but I'm wondering whether there's a time limit to reconnecting with someone? Fuck, man, he was so hot, and his natural, big, veiny dick was maybe the most perfect cock I've ever seen. —**BIG OL' DICK**

A: Seeing as you haven't spoken to this man in years, BOD, I'm going to assume you no longer work together. And seeing as you hooked up more than once back in that college town, I'm going to assume he liked your blowjobs. And seeing as there's a worldwide pandemic on, and seeing as life is short, and seeing as dick is delicious, I'm going to give you the okay to send this guy a message. Social media has made it possible for people to reach out to first loves, exes, and old hookups. And so long as the reacher outer is respectful, has reason to believe their message won't tear open old wounds, and instantly takes "no" for an answer (and no response = no), there's nothing wrong with reaching out. And while social-distancing protocols will prevent you from sucking that gorgeous natural dick anytime soon, BOD, who doesn't need something to look forward to right now? 

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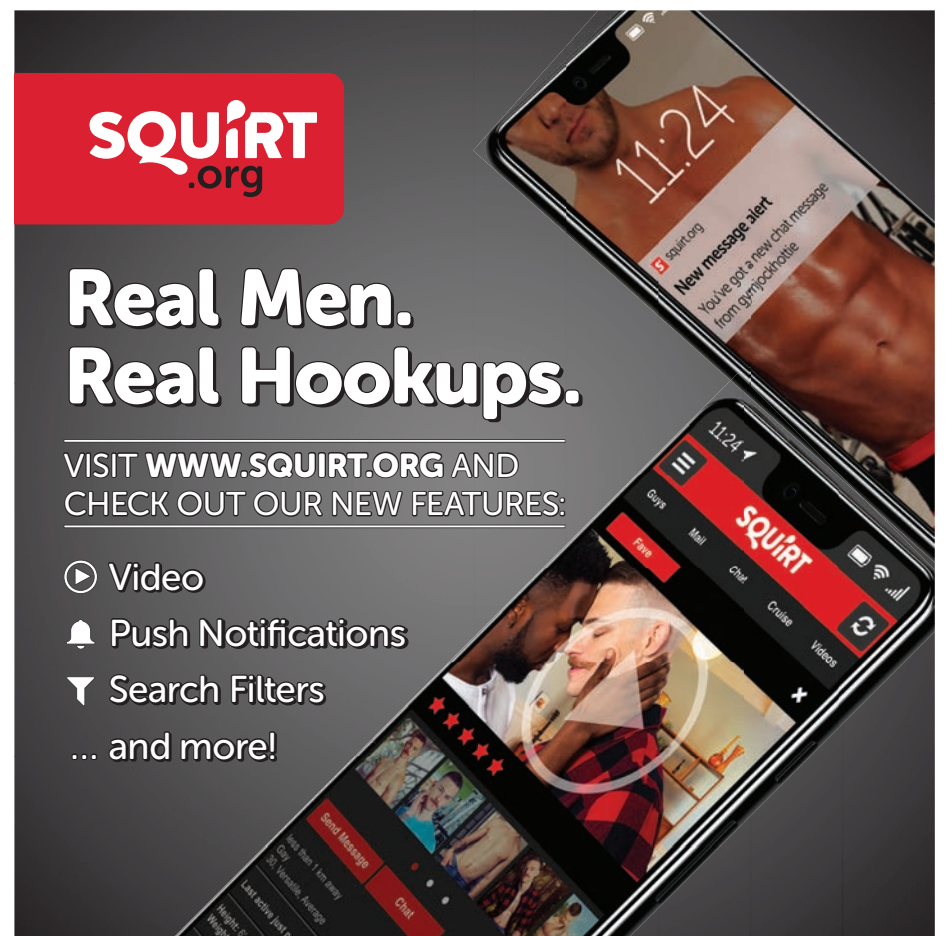
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Imbuesys, Inc. in Rolling Meadows, IL has mult openings A) Java Developers I to assist in design/modify Java SW solutions; B) Java Developers II to design/modify Java SW solutions; C) Java Developers III to coordinate design/modify Java SW solutions; D) .Net Developers I to assist in design/modify .Net SW Solutions; E) .Net Developers II to design/modify .Net SW solutions; F) .Net Developers III

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LEGAL NOTICES

STATE OF ILLINOIS, PUBLICATION NOTICE OF COURT DATE FOR REQUEST FOR NAME CHANGE. Location Cook County - County Division - Case Type: Name Change from Alberto Alonso Blazquez to Alberto Alonso. Court Date April 13, 2020, 9:30 AM in Courtroom #1706 Case # 2020CONC000200

Notice is hereby given, pursuant to "An Act in relation the use of an Assumed Business Name in the conduct or transaction of Business in the State," as amended, that a certification

was registered by the undersigned with the County Clerk of Cook County. Registration Number: Y20003440 on March 13, 2020. Under the Assumed Business Name of RIGHT ARROW KEY with the business located at: 3319 W Polk St, Chicago, IL 60624

This letter is to notify that on March 25, 2020 at 9:30 a.m. an auction will be held at 83rd & Halsted Self Storage, Inc., located at 8316 S. Birkhoff Ave, Chicago, IL 60620, to sell the following articles held within said storage units to enforce a lien existing under the laws of the state of Illinois.

465 Charles Preyer
337 Cheryl Lewis

This letter is to notify that on March 25, 2020 at 9:30 a.m. an auction will be held at Hyde Park Self Storage, Inc., located at 5155 S. Cottage Grove Ave, Chicago, IL 60615, to sell the following articles held within said storage units to enforce a lien existing under the laws of the state of Illinois.

416A Alan Johnson
225 Rasan E. Durham
518 Gordon H. Burkhalter, Jr.
362 Stuart Tave

This letter is to notify that on March 25, 2020 at 9:30 a.m. an auction will be held at South Shore Self Storage, Inc., located at 7843 S. Exchange Ave, Chicago, IL 60649, to sell the following articles held within said storage units to enforce a lien existing under the laws of the state of Illinois.

413 Anthony Thomas
611 LaMont Davis
612 Hope Keys
501 Anthony Killion
121 Victor Fenner
245 Michelle Turner
312 Jerome Miller
200 Lolitta Armour
566 Caprishia Norfleet

This letter is to notify that on March 25, 2020 at 9:30 a.m. an auction will be held at Aaron Bros. Self-Storage, Inc., located at 4034 S. Michigan Ave, Chicago, IL 60653, to sell the following articles held within said storage units to enforce a lien existing under the laws of the state of Illinois.

405 Mark A. Gray
343 Anthony Joryman

NOTICE
Cottage Grove & 93rd Currency Exchange, Inc., pursuant to Section 15.2 of the Illinois Currency Exchange Act, notice is hereby given by the Secretary, State of Illinois, Department of Financial and Professional Regulation, Division

ATTENTION

If you are a former 10/1/99 CHA leaseholder who has an interest in exercising your right to return, please read the information listed below.

The Draft Tenant Selection Plan (TSP), Lease, and other documents that will apply to resident occupancy at Edith Spurlock Sampson Apartments are available for review and comment.

The North Sheffield Development is an innovative mixed-income project that in addition to rehabbing the two senior buildings at Edith Spurlock Sampson Apartments provides 80 new non age-restricted units at 2700 N. Sheffield. The new project is located between the two senior buildings at Edith Spurlock Sampson (ESS) Apartments and in the Lincoln Park community area of Chicago, IL.

Fifty CHA Project Based Voucher ("PBV") units at 2700 N. Sheffield will be available for leasing by eligible applicants on CHA's waitlist. To bring more housing opportunities to the North Side of Chicago, the Chicago Housing Authority (CHA), has worked with our joint-venture developer partner PIRHL to draft a Tenant Selection Plan ("TSP") and Lease for use at the 2700 N. Sheffield.

The 30-day public comment period will be held for CHA to receive oral and written comments on March 12 and ends April 10, 2020. While CHA encourages and welcomes all residents and the community-at-large to review the proposed updates to the TSP and attend the hearing, **you are not required to attend the public comment hearing to submit comments.**

The date, time, and location of the public comment hearing is as follows:

- **March 24, 3:00pm: Saint George Greek Orthodox Church, 2701 N Sheffield**

Public housing residents and the public may submit comments on the North Sheffield Development Draft TSP, Lease, and other documents during the public comment period. All comments must be received by April 10, 2020.

Copies of the North Sheffield Development TSP, Lease, & other documents will be available beginning March 12 through April 10, 2020 at the following locations:

- CHA and HCV Administrative Offices
- Family Investment Center (FIC)
- Central Advisory Council Office
- HCV Regional Office - South
- HCV Regional Office - West
- www.thecha.org

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of Financial Institutions, Currency Exchange Section, that as of February 15, 2020, all debts, liabilities and lawful demands against the Cottage Grove & 93rd Currency Exchange, Inc. will be redeemed by the Secretary on demand, in writing, by the owner thereof, at any time within one year from the date of first publication.

STATE OF ILLINOIS, PUBLICATION NOTICE OF COURT DATE FOR REQUEST FOR NAME CHANGE. Location Cook

County-County Division-Case Type: Name Change from Jiaheir Marquise Taylor to Jiaheir Marquise Bean Court Date April 27, 2020, 9:30 am in Courtroom # 1706 Case # 2020CONC120.

Notice is hereby given, pursuant to "An Act in relation the use of an Assumed Business Name in the conduct or transaction of Business in the State," as amended, that a certification was registered by the undersigned with the County Clerk of Cook

County. Registration Number: Y20003316 on March 3, 2020. Under the Assumed Business Name of BRYCE & CO. with the business located ay: 3525 N Racine Ave Apt 2W, Chicago, IL, 60657.

STATE OF ILLINOIS, PUBLICATION NOTICE OF COURT DATE FOR REQUEST FOR NAME CHANGE. Location Cook County-County Division-Case Type: Name Change from Jiaheir Marquise Taylor to Jiaheir Marquise Bean

Court Date April 27, 2020, 9:30 am in Courtroom # 1706 Case # 2020CONC120.

Notice is hereby given, pursuant to "An Act in relation to the use of an Assumed Business Name in the conduct or transaction of Business in the State" as amended, that a certification was registered by the undersigned with the County Clerk of Cook County. Registration Number: Y20003262 on February 24, 20202. Under the Assumed Business Name of BRIFIO.

With the business located at: 4105 N Sheridan RD APT 1s, Chicago, IL 60613.

Notice is hereby given, pursuant to "An Act in relation the use of an Assumed Business Name in the conduct or transaction of Business in the State," as amended, that a certification was registered by the undersigned with the County Clerk of Cook County. Registration Number: Y20003315 on March 3, 2020. Under the Assumed Business Name of B.E.A.R.D.E.D.

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